

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

APRIL 1969

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Yes, I read and enjoy every Caller of the Month presented in Sets in Order. I think it would certainly please any caller to have that honor. It seems to me it is an extra thank-you to him for the many things he does for square dancing. Also, it introduces him to many square dancers in other parts of the U.S.A. who may not know him.

Marie Frazier  
Roswell, N.M.

Dear Editor:

Your magazine is always read with great interest and it does a wonderful service to all those in the activity. I am looking forward to your Gold Ribbon Committee Reports; what a gigantic undertaking!

I am one who believes that it is the duty and obligation of the square dance caller to teach rounds to the dancers as part of the teaching process. If he does not he is depriving the dancer of 20% of the fun and enjoyment of dancing. I have been using for the past six years or more the tip consisting of a round, a patter call and a singing call. Even with new dancers this is done from the first night. The round portion is a mixer, a simple contra in a circle, a Circassion Circle type dance with square dance basics or a round dance basic drill. It is all done in a fun spirit and with a purpose of having the dancers used to the circle formation as part of the evening's program.

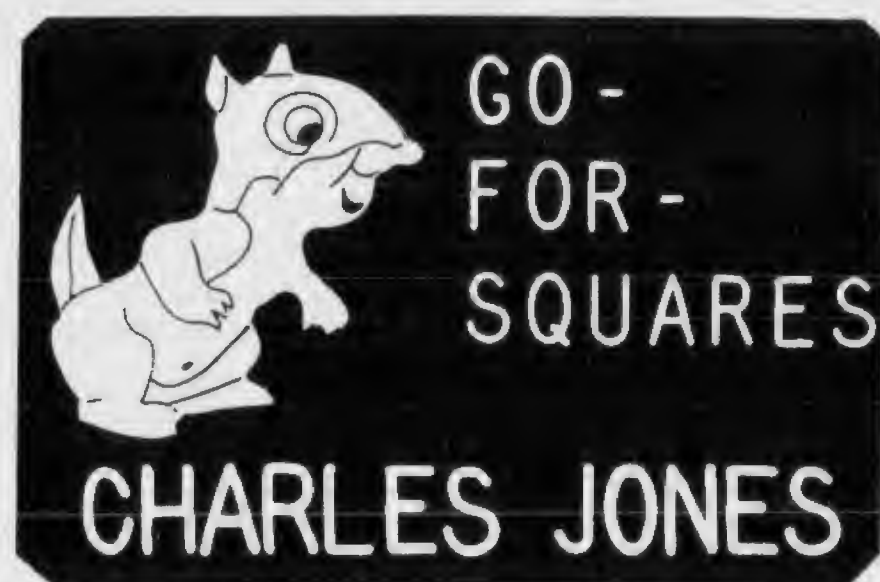
Bill Cooper  
Cooksville, Ont.,  
Canada

Dear Editor:

We would like to thank you for the Square Dancers Guide and subsequent listing services in Sets in Order. We're sure your readers find them invaluable.

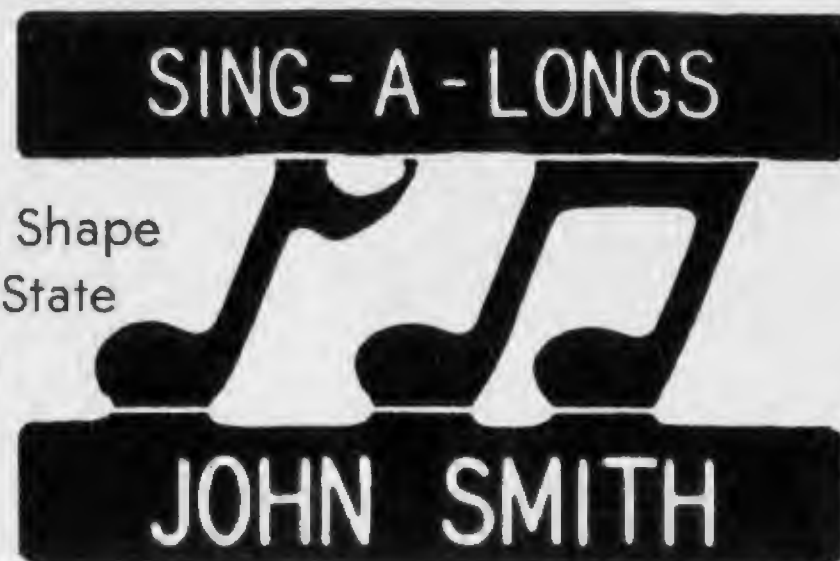
May I make one observation, however? This might be true of our area only but our election  
(Please turn to page 46)

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## CALLERS COURSE at ASILOMAR

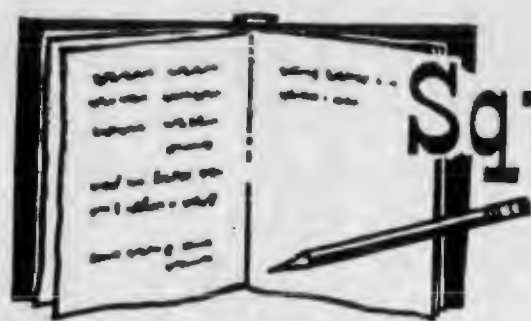
Each year during the regular summer Asilomar session, we present an outstanding caller-coach to conduct a "short course" for caller/leaders. This year we are proud to feature Earl Johnston of Vernon, Connecticut, as instructor. Earl has conducted many highly successful caller training courses on the East Coast and this will be his first such course in the west. Membership is limited to the size that can be given individual attention. Applicants are considered on a first-received, first-considered basis. Information on this special callers' course is included in the Asilomar Brochure.

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*Sets in Order*

462 N. Robertson Blvd., Los Angeles, Calif. 90048





# Square Dance Date Book

Apr. 4-11th Annual Funstitute

Cannon Stake Hall, Salt Lake City, Utah

Apr. 5-Hoedown Easter Bonnet Parade

Munic. Bldg., St. Johns, Mich.

Apr. 11-12-Committee of London 6th Ann.

Forest City Festival - Centennial Hall,  
London, Ont., Canada

Apr. 11-12-15th Ann. North Dakota S/D

Conv. & Jamb., Arena, Grand Forks, N. Dak.

Apr. 11-12-14th Ann. Las Vegas S/D

Convention, Conven. Ctr. Rotunda,  
Las Vegas, Nev.

Apr. 11-12-20th Ann. So. La. Council

S/D Fest. Jack Tar Capitol House,  
Baton Rouge, La.

Apr. 12-15th Virginia S/D Festival

Mem. Gym. Univ. of Va., Charlottesville, Va.

Apr. 12-Prairie Schooners Workshop-Jamb.

Cdn. Forces Bases, Shilo, Man., Canada

Apr. 12-N.E. Okla. 22nd Ann. S/D Festival

Assembly Center, Tulsa, Okla.

Apr. 12-Acadian S/D Coun. Quarterly Dance

New Iberia, La.

Apr. 12-Annual N.W.T. S/D Jamboree

Fort Smith, Northwest Territories, Can.

Apr. 12-Greater Atlanta Dancers & Callers

Assns. Dogwood Fest. S/D,  
Lenox Shop. Ctr., Atlanta, Ga.

Apr. 12-1969 Spring Festival

Davis Monthan AFB Commun. Ctr.,  
Tucson, Ariz.

Apr. 13-Ledyard Squares

7th Ann. Spring Fling

Ocean Beach, New London, Conn.

Apr. 13-7th Ann. Promenade Jamboree

Sports Arena, Toledo, Ohio

Apr. 19-Dogwood Arts Festival Sq. Dance.

Uptown Mall, Knoxville, Tenn.

Apr. 18-19-Dogwood Arts Festival

S/& R/Dance, Jessamine Recr. Ctr.,  
Knoxville, Tenn.

Apr. 18-19-5th Ann. Penin. S/& R/D Jamb.

Kecoughtan H.S., Hampton, Va.

Apr. 18-20-11th Ann. Kentuckiana

Spring Festival, Ky. Fair & Expos. Ctr.,  
Louisville, Ky.

(Please turn to page 65)

## Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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### SINGING CALLS

#### HAPPY WAYS — Scope 519

Key: Several Tempo: 128 Range: High HC

Caller: Dick Waibel Low LB

Music: Western 2/4 — Guitars, Vibes, Banjo, Drums, Bass

**Synopsis:** (Break) Do-sa-do corner — partner left — men star left — partner right — girls star left — partner right — allemande — promenade (Figure) Side (head) ladies chain — four ladies chain — heads star thru — pass thru — circle to a line — square thru — swing corner — promenade.

**Comment:** Good music. The tune is a little repetitive but helped by frequent key changes that are easy to follow. Dance patterns are standard. Rating: ☆☆

#### ONE MORE RIDE — Top 24183\*

Key: C Tempo: 127 Range: High HC

Caller: Deuce Williams Low LC

Music: Western 2/4 — Trumpet, Guitar, Banjo, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** Tune selection offers something different and dance is quite danceable.

Rating: ☆☆☆+

#### LITTLE ARROWS — Hi-Hat 372

Key: F Tempo: 127 Range: High HC

Caller: Dick Houlton Low LC

Music: Western 2/4 — Accordion, Clarinet, Piano, Drums, Bass, Banjo, Guitar

**Synopsis:** (Break) Ladies promenade — box the gnat — men star left — star promenade — men back out full turn — circle — allemande —

(Please turn to page 58)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

### HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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to July 11  
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**Beryl Main**  
**Dave Taylor**  
**Jack & Na**  
**Stapleton**

3rd WEEK  
July 13  
to July 18  
**Sam Mitchell**  
**Ken Bower**  
**Dave Taylor**  
**Jack & Na**  
**Stapleton**

5th WEEK  
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to Aug. 1  
**Ron Schneider**  
**Ken Anderson**  
**Dave Taylor**  
**Laverne &**  
**Doris Reilly**

4th WEEK  
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to July 25  
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**Al Brundage**  
**Dave Taylor**  
**Jules & Dottie**  
**Billard**

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**Dave Taylor**  
**Jack & Na Stapleton**  
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Oct. 10, 11 & 12  
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**Dave Taylor**  
**Jack & Na Stapleton**



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**Holiday in South America**

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# AS I SEE IT

bob osgood

April 1969

A REVOLUTION OF A TYPE has hit the Osgood household. The discovery of gold in Alaska, the conquering of Mt. Everest, the initial running of the four-minute-mile and the invention of the telephone could not singly nor collectively have received greater excitement than that shown by Becky recently with her discovery of the game of golf.

Gently at first — a borrowed club, a half dozen tired golf balls, a miserable old golf bag heralded the discovery. These gave way in rather rapid succession to a matched set of clubs, a practice putting device on the living-room floor, golf balls under the bed, golf cart, golf shoes, golf clothes, etc. Ah well, if the same cyclone has hit your home you know the picture.

The reason for mentioning this earth-shattering event is to point up an analogy. Becky and her “fearless-foursome” have discovered the fun of an occasional game on a not-too-difficult course. Some weeks they attempt eighteen holes; on others only nine. Apparently the exhilaration of getting out in the open to beat the little white pill around the golf links is just what the doctor ordered and seems to satisfy whatever urge started it all in the first place.

Apparently this golf bug has hit many of our friends. Arnie, for example, thinks nothing of going out a couple of times a week and shooting thirty-six holes at a time. By contrast “Doc” gets his kicks out of the little three-par course over in the valley and Nadeen and Jack are apparently perfectly happy with pitch and putt adventures on a Sunday afternoon.

So here comes the analogy. What might please one of these friends of ours, undoubtedly would be too much — or too little — for one of the others. Certainly they all have golf for a hobby, but how it differs! The obvious

“duffer” has his opportunity and so does the serious-minded low-handicapper.

Perhaps because of this “choice,” golf is becoming more and more popular for more and more people today. The beauty is that the “duffer” in no way is ridiculed by the person like Arnie who enjoys a more serious game of golf. On the contrary, there seems to be a bond of appreciation and understanding between all who play the game regardless of the phase they select. (I watched one day as Arnie was giving a few putting tips and suggestions to Becky and I marveled another time when one of those I considered to be an expert golfer appeared to have a wonderful golfing morning with a trio of our square dancing friends — all new at the golf game — on one of the local three-par courses.)

The similarity between the game of golf and square dancing may be remote. The complete involvement of eight people within a square is a bit different from the solo endeavors of the individual golfer. However, the big point is that here there are no “levels.” The golfer, no matter how he might classify himself, will find others that share his same interest classification.

In square dancing there can just as easily be a *place for everyone* who wants to square dance. The person who square dances twice a month is as much a square dancer as the person who square dances six times a week. Level and ability have nothing to do with the choice. It is strictly up to the desire of each individual which plateau he chooses.

We see a time, hopefully in the near future, possibly starting this coming fall, when a program will begin to appear in every area that provides the type of square dancing suitable to the needs and desires of everyone *who would like to participate*.

This basically is what the Gold Ribbon Report is all about. This is what we have been talking about for more than two years. This is



the program that has been outlined in detail starting with the November, 1968 issue of *Sets in Order*. It is the program that is to be outlined in full, phase by phase, plateau by plateau, during the remainder of 1969.

Because each phase builds upon the next, because each is uniformly important to some segment of our population, we have suggested that no one attempt to rush into it until he has had an opportunity to look carefully with us at each new phase.

We can't help but share the overwhelming enthusiasm expressed by so many of you in your letters since the various plateaus have started to appear in these pages. There will be additional thoughts. There will be some changes. All of the improvements possible will be included before this initial presentation is complete.

The Gold Ribbon Committee is to be congratulated on the work it has done, and is doing. The One-Night-Stand Handbook, which appeared in last month's issue of *Sets in Order*; the brand new textbook of square dancing which is available this month for the first time; and several other major projects are just a few of the results coming from this dedicated work.

None of this is the result of the thoughts or energies of just one person or of just a few people. It is the result of a collective effort of many who feel, as you do, that square dancing is a mighty wonderful activity and is deserving of tender, loving care.

## *The Subject is Leadership*

THE GOLD RIBBON REPORT this month focuses on caller-leadership, in the eyes of many the most crucial phase of all in contemporary square dancing. Because of this it is probably the most difficult to express in only a brief amount of space.

During its recent evolution square dancing has seen area leaders igniting the spark and keeping it fanned. We have fond memories of several such individuals who, in the early days, helped us get our start in square dancing and who helped many budding callers take their first step into the square dance field.

Initially the majority of influence stemmed from Dr. Lloyd "Pappy" Shaw who more than twenty years ago set the guidelines and pointed the direction for the future. His in-

spiration and his guidance touched many who in turn took the baton of leadership into their home areas and built from this initial inspiration a flourishing square dance activity.

In our own Southern California area individuals like Carl Myles and Ray Shaw started the ball rolling with others almost too numerous to mention, but including such names as Jack Hoheisal, Ralph Maxhimer, Jim York, Wayne Donhoff and so many others forming the initial foundations of leadership. Each one of the old-timers in areas throughout the square dancing world will immediately bring to mind names of those who, in their areas, set the standards and helped to build the foundations of the activity in their own communities.

Today, almost two decades later, the original leaders for a great part have disappeared from the scene for one reason or another. It remains then for those still active to exert their leadership capabilities as long as they are part of the scene. Eventually they too will no longer be active and the future activity will depend greatly on how well trained today's new callers become in this all-important area of leadership.

In square dancing, leadership is so much more than just being able to call a dance well. From the dictionary we learn that a leader is *"a person who by force of example, talents or qualities of leadership plays a directing role, wields commanding influence, or has a following in any sphere of activity or thought . . . one who exercises paramount, but to some degree, responsible authority . . . a leader is one who acts as a guiding force."*

There are available through callers' organizations and textbooks and callers' schools, ways for the new caller to learn "how to call." Some of these touch on the subject of "leadership." More than this is needed.

Our Gold Ribbon Report therefore merely opens the door and suggests some directions. It is divided into four sections. The first is an exclusive article by Lee Helsel, long associated with education and recreation and an accomplished caller-leader. He defines caller-leadership in an article entitled "The Mark of a Professional."

Next we present a *starting point* article and make several suggestions that we feel may lead to a universal program of caller-leadership training. Following this are some pertinent observations made by some of the Gold Ribbon Committee members.



Last is an informal discussion with three of today's outstanding caller-leaders, focusing their attention on several all-important phases of leadership.

Every individual in square dancing is directly influenced by caller-leadership or the lack of it. For that reason we are depending on "feedback" from readers that will tend to strengthen and expand this phase.

It is so easy, as we have said before, to look at something of this magnitude and scoff,

"It sounds great, but it will never get off the ground." Our feeling is not only that this will *get off the ground*, but an enlarged program of caller-leadership stimulation will one day become an accepted part of the square dance activity. At that time, every dancer will recognize the fact that his favorite caller has availed himself of the opportunity of making a supreme effort to learn all there is to know in order to make himself the *best possible leader*.

# The Mark of a PROFESSIONAL

By Lee Helsel — Sacramento, Calif.



WHEN A SQUARE DANCER steps across the imaginary line between being a square dancer and becoming a caller he not only picks up the microphone but in addition assumes a responsibility inherent in his decision to become a square dance caller. His attitudes and complete line of thought must change from that of satisfying himself as a dancer to satisfying others and consequently himself through the medium of satisfaction expressed by the dancers. As a leader he assumes a different role and becomes a professional square dance caller. At the onset let me hasten to add that my definition of a professional has nothing to do with the fact that the caller may make his full time living from square dance calling. He does, however, accept money for calling and, therefore, becomes a professional in this sense. As a professional he joins a vast number of other professionals, e.g. doctors, lawyers, etc., who in essence govern their own conduct by a peer relationship. Following is a list of 14 criteria (there undoubtedly are more) which

the caller can apply to his conduct which will give him an indication of whether or not he is a *true* professional in the sense as noted above.

The mark of a professional caller is that:

1. He gives more thought and study to the square and round dance activity than is required. In other words, he does not "just get by," but he extends his energy and study to the fine points of the techniques of calling, attitudes and ideas of square dancing which assist him in his activity, and other aspects of the square dance picture in which he is involved.
2. He performs with indifference to monetary considerations. He calls just as good a dance for a \$15 fee as he does for a \$100 fee, or for that matter a benefit dance where he is receiving no money. This demands an attitude on the part of the caller that each time he calls a dance he resolves to do the best job that he can under the circumstances.
3. He performs with equal quality for both large or small groups. Granted it is more dif-



difficult to call for a floor of only 3 squares than it is for 10 squares. The caller, however, must stimulate himself by adopting the attitude that regardless of the size of the group, each individual dancer has paid his admission through club dues or buying a ticket to the dance and therefore is entitled to the best that the caller has to offer.

4. He adapts new knowledge and skills to his activity. I might hasten to add that because something is new, either a square dance movement or a concept of conduct on the part of the caller, does not automatically make it acceptable and good. The idea set forth in this mark of a professional refers to the caller's willingness and interest to seek out new and better methods of conducting himself, including his going out of his way to learn new skills in calling, teaching and leadership.

5. He is able to maintain an open mind and willingness to learn. A usual characteristic of an individual when presented with a new concept is to immediately attempt to find all of the things that are wrong with it, instead of concentrating on the advantages of a new idea. If one were to establish a rule of the road it might be that it would be "unfair" to consider any disadvantages of a new idea before one had attempted to seek out all of its advantages.

6. He maintains an alert attitude and an inquiring mind. He is always looking for something to better himself. He subscribes not only to one square dance magazine, but two, three, or more. He realizes that in square dancing no one person or group of people has the complete, final and totally correct answers to all of his questions. Therefore, he continually seeks new ideas, new attitudes from any source to better his professional abilities.

7. He has humility to discard old and erroneous ideas. The application of this principle demands that a caller analyze a situation, new movement, or whatever, in order to develop a picture of a new idea. The final determination of whether he likes what he sees and therefore uses new movements, ideas, or other things to improve his square dance program waits until all the facts are collected.

8. He participates in fellowship with other callers, teachers, and leaders, in order to share knowledge and generate or regenerate his en-

thusiasm for what he is doing. This is the basic reason for having callers groups and associations. It is the motivation for the caller to travel away from his home community to meet with other callers and dancers in order to widen his field of vision. The nice thing about this is that he can have a good time while he is improving himself.

9. He maintains dignity without ostentation. This is perhaps harder for new callers to do than those callers who have been in the field for many years. A caller who measures the success of his calling by only the applause from the dancers or by only listening to what people verbally say to him has not yet realized that people communicate with him in different ways. Perhaps the best communication and the greatest message that can be given a square dance caller is that when the door of the square dance hall is opened, the dancers come back time and time again to dance with him, rather than rushing up and telling him how great they think he is.

10. He has pride in his profession. He is not ashamed to admit that he is a square dancer or a square dance caller, and maintains his dignity in explaining to people that he is a square dance caller. By this I mean that he does not have to "over" act or "over" dress to impress people that he can call. Rather, he maintains a balanced attitude about his participation in square dancing, remembering that he is not the only caller in the square dance picture and also remembering that he can be replaced by someone else.

11. He acts and looks like a professional. One of the hardest things for a square dance caller to realize is that he is no longer "just a square dancer." and therefore, cannot discuss all of the problems that he faces as a square dance caller with square dancers. Instead, he must, in concert with other square dance callers, attempt to arrive at solutions to his problems. Unprofessional indeed would be the conduct of a square dance caller who becomes intimately familiar with a small group of his dancers, especially within sight of the total group of dancers. The professional caller instead treats each dancer the same, not playing any favorites and not eliminating any of the dancers from his influence on a personal level.



12. He adheres to a code of ethics. It must be remembered that a code of ethics does not necessarily have to be written down and subscribed to by a group of callers or a callers association in order to exist. The ethics of the square dance professional are very little different from the ethics of a lawyer, doctor, or other professional person and his conduct at all times should reflect the ethics of his profession.

13. He maintains standards of his profession. This is somewhat difficult when one realizes that the standards of square dancing are not "written down in any one place." It therefore demands alertness and ability on the part of the square dance caller to identify the standards, both from a standpoint of the dance movements as well as the conduct of people. The caller, however, must maintain those standards set by consensus of the dancers and callers.

# CALLER-LEADERSHIP

THE JAPANESE HAVE A PROVERB "Pinch yourself to see how others feel." If you think seriously about what this means you will get one of the important keys to human relations. Understanding another's position, putting yourself in his place, having sensitivity for his feelings, hopes and attitudes are all of special significance in achieving effective personal relationships.

A great Indian leader once said, in substance, "There go my followers — I must follow them." What he meant, of course, carries through for good leadership in any activity. The leaders must truly lead where the supporters want to follow — or are willing to follow. No matter how idealistic a person may be, if he has no followers he is no leader.

Leadership is composed of many things. There is no complete agreement as to exactly what leadership is. Most agree, however, that leadership can be identified by what it accomplishes. In square dancing this would certainly be evidenced by a happy, healthy, continuing local club activity.

14. He is enthusiastic about his profession. The guiding principle here is that when the caller loses his enthusiasm for square dancing it is time to retire. Enthusiasm is contagious and it is the responsibility of the caller to generate and maintain enthusiasm in his dancers. He can only do this by maintaining within himself the enthusiastic attitude of square dancing and what it stands for.

As was pointed out, the above fourteen points are not all the marks of a professional, but they do provide a base from which the caller can operate. They were presented in this form so that the caller might use them as a check list to analyze his own conduct as a square dance caller. It is mandatory that each caller judge himself because you can rest assured that your fellow callers and the square dancers with whom you come in contact are making such an evaluation of you as a square dance caller whenever they are in your presence.



There is scarcely a profession today that does not, within its own confines, establish, promote and protect certain well-defined standards. The doctor studies many years to earn the right to practice his profession, but then, having accomplished this first goal, he continues to study. He avails himself of every bit of information he can obtain. No matter how successful, he is still striving for knowledge. The same might be said of other professionals, the architect, the electronics engineer, the expert travel agent, the head of a successful business. They exchange ideas, sometimes on the local level, sometimes at conferences that bring ideas from all parts of the nation.

This changing world continues to amaze us with improvements and new methods for doing our work better. Because the individual sees the advantage of continued learning, he makes himself available to learn all he can.

Today the earnest caller derives his help in the following ways:

1. By reading books and current publications,



he acquires some degree of help on the subject of leadership, but depends mostly upon this method of supply for new calling material.

2. By attending calling courses presented by associations and individual caller-leaders. Here the techniques of calling and the methods of obtaining material quite frequently comprise the greatest portion of the course. It is estimated that only a small percentage of today's callers have ever attended such a series.
3. By participating in university-sponsored caller-leadership courses. Three or four have been attempted in the last few years with a significant degree of success. Attendance here too, has been noticeably lacking.
4. By belonging to local callers associations which are in many instances doing an excellent job. However, in so many areas limited attendance is often restricted to newer callers.
5. By utilizing the apprenticeship system, perhaps the oldest method of transmission of caller information. Here, an established, successful caller takes under his wing one or more aspiring callers and imparts to them his enthusiasm and knowledge of the activity.
6. By attending conventions, festivals, etc., featuring special panels and workshops designed to be of interest to the caller. Too frequently these sessions concern themselves with a re-hash of the "same old subjects" without actually establishing goals and allowing for a progression of ideas.

### **Some Recommendations**

Taking what is now available and building upon it the Gold Ribbon Committee makes the following suggestions:

1. A good textbook or several textbooks dealing not so much with material or techniques of calling, but stressing the importance of *leadership*, can and should be produced. Local and national periodicals can and most decidedly should provide as much information on leadership training as possible.
2. Callers' courses sponsored by some of our outstanding leader-leaders should be encouraged. The importance of attending

these sessions should be stressed by local dancer and caller groups as a means of encouraging existing callers to take advantage of the type of leadership thinking that is presently available. A mark of distinction should go to those who take the time, make the effort and spend the money to attend such a course.

3. In view of the recent university caller-leadership conferences, the Gold Ribbon Committee will publish an outline for the successful college conference in hopes that other areas will seriously consider fostering such a program.
4. Callers' associations, though in some areas doing an excellent job, are all anxious to do more in the field of caller-leadership. A panel of leader-leaders, well qualified to speak on the subject, will be made available to callers' associations for workshops, lectures and special projects where leadership training can be promoted.
5. Apprenticeship can be more effective if current caller-leaders have guidelines to follow when training the new caller. These will appear in coming issues of *Sets in Order* and will eventually be available in re-print form.
6. Convention panels can benefit when "guide lines for excellence" in leadership have been established. If the proper setting and time allotments can be worked out, more of the outstanding leaders in the field of calling can be encouraged to appear on these panels especially when they feel that a lasting effect can be accomplished by such an appearance.

In addition, the Gold Ribbon Committee would like to see and will take the necessary steps in developing an updated code for callers and teachers. At the present time there are a dozen or so different codes-of-ethics adhered to by various local associations. An attempt will be made to consolidate the better qualities of all these and to produce a caller-leadership set of standards not unlike other professional codes. Perhaps this will be in the form of a pledge which, when accepted by a caller, will tend to insure a uniform willingness to abide by the highest standards the activity offers.



The Gold Ribbon Committee is considering the feasibility of a nationwide conclave of men and women involved in the teaching and calling (not just curious spectators) of square dancing.

The tools of the callers' trade are public address systems, microphones, the records he uses and all other equipment that has a bearing on the type of service he is able to provide. Attempts will be made to encourage the manufacturers and producers of modern equipment to meet better the needs of today's caller-leaders. A particularly dedicated attempt will be made to underline the necessity of high standards of recorded material.

### **Leadership — Not Dictatorship**

None of this is to be misconstrued as a move to form another organization, a union of callers, or an in-name-only entity providing an opportunity for self glorification of just a few.

Leadership is *not* dictating, *it is direction*. Leadership needs the best direction possible to encourage and insure a strong, lasting activity.

All of this seems to be the very necessary method of establishing communication for "professionals" in the field of square dance calling. The advantage of sharing common knowledge and experience in the field of square dancing cannot be overlooked.

Who are our logical leader-leaders? We know the names of many, but individuals the caliber of Ed Gilmore, Lee Helsel, Earl Johnston, Al Brundage, Bob Van Antwerp, Don Armstrong, Bob Page, Bruce Johnson, Marshall Flippo, Frank Lane, Arnie Kronenberger and Bob Ruff to mention only a very few, are already devoting much time and energy to leadership development and can be counted on for more.

Certainly not to be overlooked are many strong local men and women who are unknown to the general public, but who do outstanding jobs of caller-leadership in their own area and have much to offer young callers. Many of these men have a background in recreation, in business or in other fields from which square dancing can benefit. Too many times we draw only from our own field for future direction in order to find answers to the many problems. But additional help can be found by reaching outside the activity and looking to other fields for strong leadership suggestions. This we will do.

What is it that will make a caller desire to be a better caller-leader? What will encourage him to take part in local square dance caller association activities? What will make him want to subscribe to a square dance magazine or callers' notes, or why would he want to spend several hundred dollars and devote considerable time to traveling to a conclave of his peers? Discover these things and you have the answer for methods to move the callers of today into better fields of responsibility and leadership.

Remember this, you can't *make* any caller do anything, but you can create ideas that tend to make him *want* to do something that he feels will prolong and protect the activity.

### **What Do We Do Next?**

As in the previous Gold Ribbon Reports so far discussed, *now* is the time for study and conversation. Remember, we learn by experience, either our own experience or the experience of others. Sometimes trials are time-consuming, often frustrating. Many times they are downright discouraging. When we can personally by-pass these problems by taking advantage of others' experiences, it would appear that this is reason enough for square dancer caller-leadership to have a plateau all its own, a place where problems can be analyzed impartially and with great tact and consideration.

We have needed and will establish a "Communications Center" where callers can write for answers to their problems and where a panel of experienced caller-leaders will reply as quickly as possible with their own suggestions for solutions.

Those problems that face us all are those perhaps that can best be met within our own *caller associations*. Next month the Gold Ribbon Report will cover this phase in detail. It is the feeling of this committee that much help can be exchanged, not only between associations, but also by a panel of experienced leaders making their time available for talks in clinics in the local areas across the country.

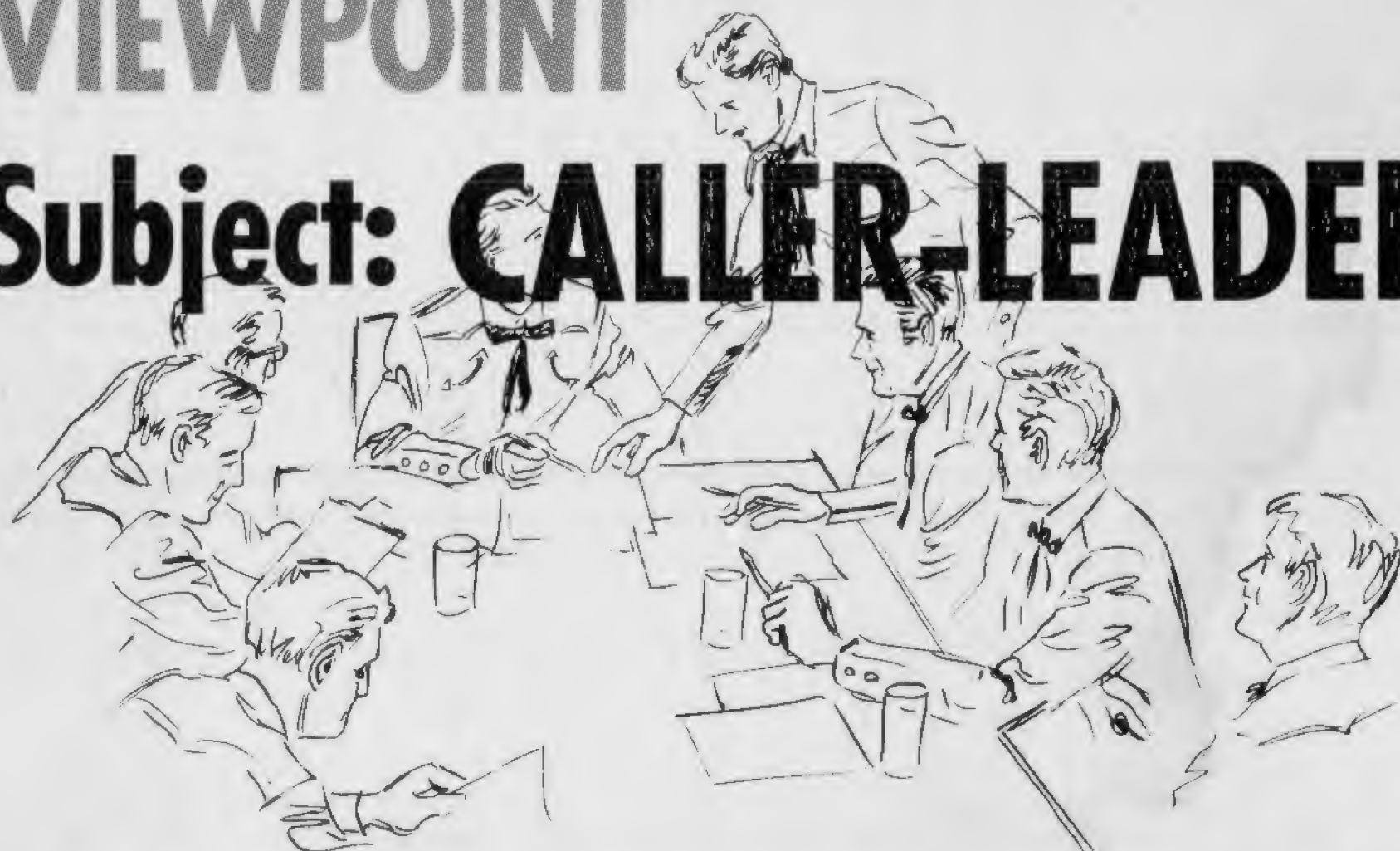
No attempt is being made now, nor will it ever be made, to monopolize this all-important phase of square dancing. Any individual, publication or group of individuals that tends to offer direction and help in the field of caller-leadership deserves the consideration and attention of us all.

*This is still only the beginning!*



# VIEWPOINT

## Subject: CALLER-LEADERSHIP



FROM GOLD RIBBON COMMITTEE members in different parts of the country has come much help in this particular phase of the Report. We have taken from their correspondence a few quotes which lend additional thinking to this phase of the project.

*Jules Billard, Washington, D.C.* "I would think most budding callers would be anxious for help in self-development and would appreciate the opportunity of attending clinics or of getting useful books, helpful material . . ."

*Ed Ferrario, Alameda, California.* "We should re-emphasize the value of a good teacher, minimizing the glamour of the so-called popular festival caller who fulfills a minority need. Let's glamorize more the little club caller. He is our firm backbone for the full movement . . . Popularity is so elusive . . . Perhaps if we diminish the dollar-sign in the eyes of the caller and place more emphasis on service and dedication . . . we will be accomplishing much."

*Les Gotcher, Temple Terrace, Florida.* ". . . Callers are sorely in need of training. Not just in calling leadership . . . They really need training in calling, the basics, the handling of dancers they are going to be teaching . . ."

*Arden Johnson, Lafayette, Indiana.* "A formal training for a caller is a *must*, if it is to lead to graduate studies, grade school, high school, college level exposure, thinking and practice.

Then he is ready for "new" ideas, experimental workshops, etc. . . . Dancers progress faster in learning than a caller-teacher is able to progress. A knowledgeable caller can not be created as rapidly as a dancer. An educated guess would be that it would take about five times longer. A prerequisite to calling might be a minimum of two years square dancing *as a dancer*. Then take up the rudiments of calling and teaching progressively . . ."

*Jay King, Lexington, Massachusetts.* "This (leadership section) is where the greatest influence on the entire movement can be brought to bear. We can't really legislate or enforce restrictions, but we can in a positive way, train new callers in all aspects of their craft so they can see the consequences of the things they do . . . Here is where our greatest chance for raising the standards of enjoyment for all will lie . . ."

*Johnny LeClair, Riverton, Wyoming.* "I definitely think there is a need for a text or training manual for new leaders to follow that will give them an idea what might be taught and when . . . Ideas in programming, developing leadership, in other words, giving of things other than dance material."

*Dai Macleod, Victoria B.C., Canada.* "There seems to be a need for guidelines through which self assessment will show the individual his particular needs. Something that will make



self improvement a personal desire. All of the improvement processes are so much more effective when we *want* to improve, and when we learn what improvements to make."

*Jack McKay, San Francisco, California.* "The only way to get the newer or less experienced caller interested in-depth is to have the successful caller show great enthusiasm for theory and training."

*Jack Murtha, Yuba City, California.* "The gigantic problem in caller-teacher-leadership training is the current lack of opportunity for practice and coaching in controlled environments. Experience calling to living, moving dancers is the key element in developing callers or caller-teachers and we have far too few opportunities for this in supervised sessions. Many new and exciting ideas are appearing on the educational front, such as micro-teaching, use of television, mass instructional techniques. We should appraise their possibilities for square dancing."

*Jay Orem, Los Angeles, California.* "Our problems are not unlike those of other activities. If more top rank people — experts in their respective fields — could be brought in for lectures and classes, our most experienced leaders could benefit and would develop new interest in the activity."

*Bob Page, Hayward, California.* "Too many callers arrive at a given plateau where they are calling for a couple of clubs and everything is rosy. This is where they are at a standstill. These callers (80% or more) need to be inspired and prodded into further self-improvement and given a desire to seek knowledge. One fact always remains. Every caller can become a better caller — but only through desire and work."

*Bill Peters, San Jose, California.* "As I see it, this category encompasses two separate but related areas: New Caller Training and the implementation of some sort of program for the continuing training, or re-training of experienced callers. One of the major problems in the way things are *now*, is the not infrequent situation where inept callers are conducting caller classes and thereby perpetuating their own ineptness — the blind leading the blind! What we need is a concentrated in-depth session that will describe caller, class curricula, program materials, goals, methods and tech-

niques and a bit in terms of square dance philosophy (all aimed at the sole purpose of training those callers who are or could be training other callers)."

*Dorothy Shaw, Colorado Springs, Colorado.* "I think the word we are looking for is 'professional.' The 'commercialization' of the square dance, which thoughtful people so frequently feared, did happen. It was bound to — we are Americans. The amateur caller was commercialized along with everything else. A commercialized amateur is not only perfectly natural — but is also very dangerous. He is like a doctor who has never been to medical school and is rushing about doing major operations. We have come to the point where the amateur won't do any longer — he has to be a professional — he has to have some kind of a shingle to hang up — he has to know what he is doing. Fine callers' associations like the one in New England, can help this man a lot by setting up seminars, etc., but not enough. We need trained teachers with deep background in their diverse and challenging material. Our man has to be a 'pro' and being able to make a record that sounds good doesn't make him one. Something has to be ingrained. Most of our great leaders in square dancing have been professional teachers (those who were not in the beginning have made themselves so by now.) Many have been in physical education and recreation. Some have been, or are, truly great teachers. A great teacher can operate must efficiently and affect the most people in an academic setting. We are up against a professional situation in our leadership. Only with that kind of guidance will be developed a relaxed and recreation-conscious attitude on the part of the people who are dancing. Somehow we have to make the colleges and universities understand how important it is to be equipped to offer the interested student courses in American dance and the teaching of it . . ."

*Bob Van Antwerp, Long Beach, California.* "Callers Institutes with qualified caller-instructors could be set up throughout the country with all instructors basically teaching the same type of program to callers. *This can be done . . .*"

\* \* \* \*

There you have it. Just a few of the many responses on this all-important phase of caller-leadership.



*How do your leadership capabilities express themselves?  
Here are thoughts from several known caller-leaders.*

# DIALOG

## LEADERSHIP IN SQUARE DANCING



**MARSHALL FLIPPO • FRANK LANE • BOB PAGE**

*Calling a square dance is only a portion of the caller's many responsibilities. He is looked up to as a "leader" and there are many opportunities for the caller to evidence good judgment, to develop sensitivity and to provide the type of activity that the dancers hope to receive. We asked three nationally known callers a series of questions and we think you will be interested in their frank replies. We began by asking, What do you consider the caller's responsibilities in a club run by the members themselves?*

**Bob Page:** I think the caller's first responsibility is to present a good and varied program each meeting night the club gets together. Secondly, he owes it to the club, even tho' it is a club-run function, to help guide the club in leadership. This means giving them suggestions so that they may operate properly.

**Frank Lane:** How a caller is going to execute those responsibilities might become the problem. In our own clubs we have been very fortunate. Even tho' they are dancer-run the dancers often come to us for advice and we are invited to decision-making meetings. However, if the caller is not welcomed in this fashion, he must get his leadership into the operation in a little more subtle manner. As their caller, I think he must lead the club along paths to good dancing habits, common courtesy habits, things that should be stressed continuously.

**Marshall Flippo:** I think a caller should be there exactly on time, early enough to set up and be ready to go when the dancers arrive. Also, if he is invited to business meetings, he should attend if at all possible. This doesn't necessarily mean to give them thoughts voluntarily but if they need advice, he would be present so they could ask questions and his

place would be to kind of lead them in the direction which his experience tells him is right.

If a visiting caller came in to dance with one of your regular clubs, would it be your responsibility to ask him to call a guest tip or would it be up to the club?

**Flippo:** I believe it would be the caller's prerogative either to ask him or not to ask him. The caller has his program planned and wants to stick to it, but it might depend on who the visitor was whether he would ask him to call; he might be terrific or not so good. In any case, I think it should be left up to the caller alone to decide about this.

What can the caller do to help maintain a happy attitude among his dancers, regardless of who runs the club?

**Lane:** Primarily I think it is just making sure he does a program for the club that will ensure the dancers who are coming the utmost enjoyment of square dancing, keeping the work involved to a minimum and making the club a real recreation. The caller can help with this by having the dancing program oriented around the abilities of the people in the club where they are doing the things they enjoy — not being forced or, on the other hand, bored — but finding that happy medium.

**Page:** The caller's attitude towards the dancers and the club itself will have a great deal to do with the club's attitude. If the caller takes dancing lightly and happily, it is going to reflect into the club and his dancers. This lets them be happy in their dancing and not become too serious.

**Flippo:** As Bob says, the caller's attitude reflects in the dancers. If he is just naturally



friendly and likes people — and most callers I know love people — it is going to generate friendliness in the club. The caller can be a big influence in keeping things at a happy level.

Sometimes the politics that gets into clubs will tend to split them a little and the caller could have some bearing in helping to get people back together by being impartial, for one thing. Of course, the officers have a great deal of responsibility along this line, too.

**That brings us very nicely to the next question. What do you, as callers, think are the dancers' responsibilities towards the clubs, apart from just coming out and dancing?**

**Lane:** Well, this can be real interesting. I think the dancers have certain responsibilities that they may not even be aware of and that the caller can help to realize. It can be done best in the class or training period of becoming square dancers. There is so much more to being a square dancer than just learning a Right and Left Thru or Do Paso. If the people in the club can be made aware of this and made to feel a part of our whole movement and proud to be a part, that is important. I guess what I am trying to say is that a caller should constantly be a salesman for square dancing.

There is more to being a club member, too, than just paying dues. The physical presence of the dancers is needed. Here again, if the caller is doing a good job, chances are they will be there, will want to be there, not only to enjoy the dancing themselves, but to help others to have more fun by their presence. A big responsibility of the square dancer is to be enjoyable to be with and to dance with. And this goes further into being willing to take part in a party activity or promotional activity to make the club successful.

**Flippo:** Frank has hit the nail on the head. A big responsibility of the square dancers is to benefit other people by their presence. I believe they should move around all evening long, dance with as many couples as they can and also be willing to take their turn at seeing about refreshments, etc. Somebody should see about the hall, too, and someone should be at the door greeting people. If it is a large club, maybe all the officers should be at the door to greet the members and get their evening started happily. It all boils down, again, to liking people and showing it.

**Page:** A club member should support his club and this means serving on committees, etc., to do whatever is best to make the club function properly. I don't think he owes his life to it, however. Every club member, whether he is an officer, or committee member, or whatever, should be able to dance and enjoy the evening without being overly burdened with committee work.

**What can the caller do to help in the conservation of the present crop of dancers? How can he directly influence dancers so that they will stay in the club activity?**

**Page:** Both Flip and Frank have emphasized friendliness in this conversation and here again is where this is important. I know that certain couples in clubs sometimes feel left out. They may not be as outgoing as others and so do not come so readily to the front. If a caller will show interest in each couple sometime along the way, they will feel closer to the club and know that the caller realizes that they are there. If such interest is shown, this is going to keep them in dancing that much longer. Programming is important, as we said earlier, but the personal interest and contact is probably more influential than we generally realize.

**Lane:** Friendliness, for sure, and programming, too. I think we have to use the best judgment possible in club dancing programs. We know we are going to make mistakes but we must try to be right as often as possible. We must give the dancers enough to make them interested but not so much we drive them out of the movement. We must always have at the backs of our minds what will happen to the person who has had to miss square dancing for two or three months for any reason.

Programming must be kept so that when they come back they won't feel as if the dancers have gone off and left them. At the same time we have to do a program that will interest the people who have been coming every week. All of this takes a lot of thought, to be constantly searching for new ways to do things with the knowledge the dancers already have at their disposal — just the kind of thing being stressed with Gold Ribbon Reports in Sets in Order.

The danger spot in keeping dancers goes right back to the point where you bring them from class to club. I'm a nut on this subject and I think it's a place where we really fall



down 90% of the time. Our teaching programs are not adequate to the point where people can walk comfortably from class to club. They get discouraged, as has been said before, and they fade off. If we ever get a teaching program that will cope with this I think we will solve the greater percentage of our drop-out problems.

**Flippo:** To make people stay with us, the caller has to make them have fun. If people are having fun, no reason or excuse is going to make them leave a dance early. The caller's responsibility is to give the people a good time, relax them. He has to strive to get this to them where they will enjoy themselves so much they want to come back. Of course, there are times when people have to drop out of dancing for a good reason but if they have left a happy club they are going to want to return to it.

**How about all those new things Frank was talking about, that might keep the dancer from coming back because he doesn't want to be embarrassed by not knowing them?**

**Flippo:** I'm with Frank all the way on that. Here is a real big responsibility for the caller — to plan his program so that if he knows people are coming, he will make sure they get thru as much as possible their first night back. He might have somebody else drop out who doesn't enjoy a little less advanced dancing but I still think he should make sure that when somebody does make the effort to come back, he can do whatever is called.

**Do you feel that caller-leadership thruout the country not just in one area, is all it should be?**

**Lane:** I don't know how to say this kindly, but I really don't. There are far too many callers who don't know what square dancing is all about, who need to develop the philosophy that is behind it all. It is deplorable that so many callers are teaching the mechanics of square dancing and don't really know how to dance themselves. We have discovered this in the past several years when we have done caller clinics, etc. You wouldn't believe the number of callers who don't know how to do a Square Thru or Spin Chain Thru and yet are calling them every night. Not understanding themselves, they may only present the explanation half-way and they are doing only a limited bit with a certain basic.

**Flippo:** This is so true. Guys go to caller

school and learn something about calling but nothing about leadership or judgment. A leadership course should go right along with a callers course but we surely don't have it in some places I've seen across country.

**Page:** Unfortunately, I have to agree with both of the boys. The problem is — how do we get the training to be a caller? The local callers organizations could do a great deal by having experienced callers who have worked with people and are capable of teaching leadership, run short term courses in that very thing.

**How can a caller help individually with leadership training?**

**Page:** In his own area, if he sees one or two new callers coming up who are very good, it would be wonderful if he could take the time to sit down with them and share some of the wisdom he has gained over the years.

**Lane:** How can we instill in the minds of the fellows who need this stuff that they do need it? How do we get more people to come to sessions like Summer Asilomar where there are caller training sessions and where people certainly go home with so much that they can apply in their own areas? It would be great if we could establish more of these teaching sessions in various parts of the country and then *sell* promising callers the idea of attending.

When you think of it, those of us who have been around for a while didn't have courses so close at hand, either. We took off at every opportunity for some place where we could get caller and leadership instruction. We were grasping for things to learn and how to work with people.

As to the successful caller helping nowadays, there are any number of ways. By the very virtue of his success, this caller is very busy but it would certainly be to his advantage as well as to the advantage of square dancing if he would take time to work with new callers who seek his help. It isn't a matter of forcing your opinions on anyone but of helping them to develop themselves, their own style, etc.

**Flippo:** A new caller could be advised that he would be wise not to study all this new material but to concentrate more on trying to develop leadership ability. He should find out something about the history of square dancing — its great leaders of the past and present, people like Pappy Shaw, and what they contributed, and what it's all about.



# WALKTHRU

*Sets in Order*

## ON FILLING SQUARES

IN A RECENT conversation including dancers and callers, the subject of "filling squares," or perhaps "unfilled squares," to be more accurate, came in for some discussion. And perhaps it is time for a thorough look at this topic.

Have you ever stopped to consider how much time you spend standing on the dance floor before the caller actually starts? At a small home club this may not be too noticeable but at a festival, institute or large dance you might be amazed. At a recent area conclave one dancer was dismayed to find that although he squared up as soon as the caller said, "Sets in order," he was still standing some three minutes later while the caller attempted to fill two or three or sometimes only one square at the back of the hall. Multiplying this by the seven tips called during the evening, he came out with 21 minutes of standing time.



There are several possible solutions for this and the end result, of course, would be that the caller and dancers alike could enjoy at least one more complete tip in the program. Perhaps the dancers would even feel less tired with this addition. It's amazing to see how much dancing people can do without getting weary, but fatigue comes quickly from just standing.

At a home club the caller, knowing everyone well, can simply explain that once he calls for the sets to form on the floor, he'll allow a brief minute and then start calling. Those forming a bit late can quite easily catch up.

At a large dance an explanation such as this

also might work. It could be handled by the emcee or the caller prior to the start of the dance. At a really large event which includes a printed program, there might even be a word of explanation in the front of the book.

Dancers can also promote such an idea in the following ways:

(1) The time-honored rule of never passing up a square which needs a couple(s) will truly help in this case. If you and your partner and another couple had planned to dance together, but upon reaching the floor find two squares each needing one couple, split up and fill in as needed. If you pass these squares by and start another square, the result is simple; three incomplete squares. You can always dance together another time.

(2) When forming squares, start from the center of the floor and make squares from the inside of the hall to the outside. In this way those on the floor first will have full squares and the late arrivals will not have to dodge in and out of squares trying to find where they are needed. They can fill in or form new squares on the perimeter.

(3) If you are a hosting club for a dance, let your guests form squares first and then fill in as needed. Planning this ahead of time, the host dancers will be on the lookout for places to fill in.

No one ever wants to keep anyone from dancing just as much as he wants to during an evening, but it really is a disservice to hold back an entire floor while one or two squares at the rear of the hall attempt to complete themselves. Should you find yourself in this situation sometime, why not disband your half-completed squares and make as many full ones out of them as you can? Then just get up a bit quicker at the start of the next tip and you won't be left out.

Yours for more dancing and less standing!



## IDEAS FOR APRIL DANCES



**W**ANT TO SPOTLIGHT Easter at a club dance this month? Here's an idea or two which touches upon this theme.

Checking your florist or craft suppliers, buy styrofoam eggs (as large as possible). Cut about one-third from one end of each egg, leaving jagged edges. Hollow out the insides. Make a thin mixture of plaster of Paris and "frost" the outside of each egg. Line the eggs with foil.

These containers are now ready to serve as flower baskets. The eggs may be filled with water-soaked Oasis (available at your florist) and spring bouquets arranged in them. The baskets can be suspended from a doorway or the ceiling by encircling the eggs with two ribbons. Be sure to pin the ribbons in several places on each side of an egg to hold it firmly. Different hanging lengths may be obtained by varying the length of the ribbons.

Why not have an old-fashioned Easter egg hunt at your dance? Have a committee arrive a bit early and hide foil-covered eggs (candy or real) around the hall and then at one intermission period invite the dancers to join in the hunt. Small eggs can be Scotch-taped under chairs, window-sills, etc. Be careful not to hide any eggs too near a light or heater or where they might be stepped or sat upon.

Dancers keep their treasure of eggs as a reward. You might hide one special egg (hard-boiled or chocolate) with a prize being

awarded to the finder.

### A Spring Centerpiece

A cheery and gay mood can be set by making the following centerpiece either for your refreshment or your entrance table.

Take a large, interesting bare branch and firmly affix it to stand erect in clay, plaster of Paris, wood, etc. Arrange yellow daisies at the base of the branch using a large enough arrangement to completely encircle the branch. The flowers can be held in place by using several small containers or by using florist's Oasis, soaking it in water ahead of time.



Set several birds in the branches. Ceramic, wooden, paper or even home-made feathered friends will do.

Add two or three nests to the branches. Try making these nests from colorful metal pot cleaners simply by shaping them with your hands. Fill the hollow center of each nest with jelly-bean eggs.



What better representatives of spring than daisies, birds, nests and eggs?

### April Fool

Want to startle your dancers and remind them that "day" is here again? Ruffs Rounders of Norwalk, California, used this idea for its refreshments one year.



When it was time to eat, the refreshment committee wheeled out carts with piles of paper bags on them. Each person received one bag which he found stapled at the top and a piece of paper reading: April Fool. When the bag was opened some stones, two jelly beans and one potato chip were discovered inside!

Before anyone could be too shaken up, however, the committee came out a second time with honest-to-goodness edible food.

(Our thanks to Coca-Cola for some of the above ideas.)

### IDEA DEPARTMENT

Last year Paul and Edwina Gravette, round dance instructors in Oklahoma, announced a special arrangement. Any square dance caller and his partner who completed their basic course of round dance lessons had their entire tuition fee refunded.

This is one idea for encouraging callers to become more knowledgeable about rounds.



The Third Annual Alaska State Square Dance Festival will be held next month. All clubs and dancers in Alaska are looking forward to the event but they have also been hard at work to make it a success.

To help out with the financial end of the Festival, the Susitna Twirlers of Wasilla, Alaska, selected a rather unusual project as a money-raiser. Starting with a fairly large 1969 calendar with a separate page for each month, two of the club members sold ads and listings. All types of businesses were solicited to buy

## The WALKTHRU

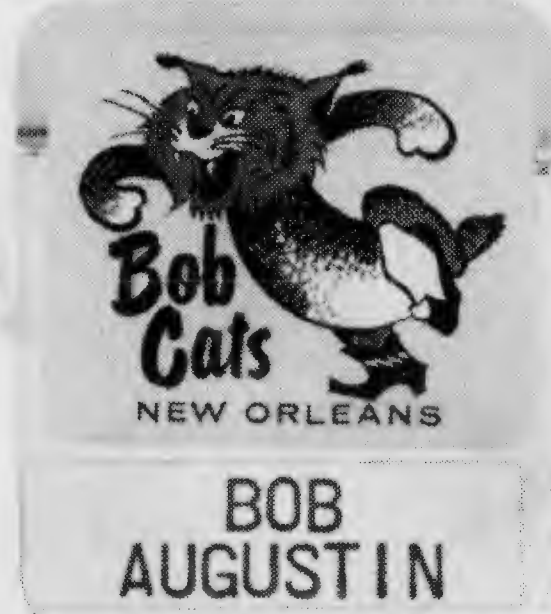
advertising space on the inside covers. In addition, listings of club dances, social and business meetings, individual birthdays and anniversaries were sought. These listings were printed on the calendar in the square pertinent to that date and were sold for 50c each.

When the calendar was completed and printed, it, too, was sold for 50c.

Such a project entailed a great deal of work for some people but resulted not only in raising money for the Festival but in a product (the calendar) that was useful to people in the area.

The work involved in putting out this calendar all points to May 16, 17 and 18 when the Alaska State Square Dance Festival gets going.

### BADGE OF THE MONTH



Spring is on its way and all chicks and kids and cats (be they four or two-legged) are raring to go! Certainly representative of this enthusiasm — square-dance wise — are the Bob Cats of New Orleans, Louisiana.

Named after their caller, Bob Augustin, the club was fortunate to have a member active in advertising, who took it upon himself to design and do the art work for the club badge. A colorful, bright orange cat, wearing western boots, almost leaps out from a yellow background.

The Bob Cats dance 2nd and 4th Saturdays in the air-conditioned Lake Vista Community Center in New Orleans and welcome all visiting square-dance "cats" to join them any time.



# DANCER'S QUESTION BOX



The following question was sent to The Dancer's Walkthru with the request that the writer and the area remain anonymous. However, he earnestly desires a solution to his problem and some of you readers may have some ideas and suggestions. Perhaps a similar situation has been successfully handled in your own square dance locale. This problem may or may not be unique but if left unsolved it could retard or perhaps even eliminate square dancing in any given area.

Question: We live in a small town which has one square dance club. There are six or seven other small towns within a 30-mile radius of us and each of them also has a square dance club. Our problem is that the people in each town seem to be so clannish that they refuse to come and dance with us. We have visited their clubs and been warmly received and enjoyed ourselves, but when we have invited them to come and dance with us, they never show up. We are a small club of three squares. The other clubs are also small. We have sent out at least 30 flyers before each dance. When we get so discouraged that we think we will let the club drop, everyone will say, "Oh don't give up; we'd like to see you make a go of it." But these same people won't come out and help us. We have a fine caller and he and his wife are just as puzzled as we are. We started dancing about five years ago in another town and since then have danced many places with many fine people, but we have never run into this problem before. Can you help us?

Unfortunately it is rather difficult to try and second-guess a solution from many hundreds of miles away and from an area which is quite unlike that of the writer's. Only by being on the scene could a person actually get beneath the surface and attempt to find a remedy.

However, as with any problem, it's always well to start by taking an objective look at oneself (in this instance the club in question) to see if there is anything within which needs im-

provement. If there is no particular problem there, then the next step is to find a way to attract dancers from the surrounding areas.

It may be that if you can get them to your club just once, they'll have such a good time that they'll sell themselves on returning again. Perhaps this may be the time to forget the printed or mimeographed flyers and try a very personal approach. Each member of your club might write a letter to one couple in another club asking them to come as their guest one night — even to the point of either picking them up for the dance or even inviting them to dinner before the dance. Even better, have the members use the telephone for this invitation.

If you succeed in getting some guests to a dance, be sure to go all out to make them feel welcome. Avoid any appearance of trying to "recruit" them into your club and away from their own home group. Let them know this is just a party and they are honored guests. Make the evening so much fun they'll be eager to come again.

You also might check to make sure that the night you dance does not conflict with any other square dance event in the area. In this way you leave both yourselves and the visitors free to return the visit in either direction.

There may be an opportunity sometime where all the clubs in this radius of 30 miles might join together for one special project. This could be a large square dance event; it might be a charity, a fund-raising activity for some particular local need; it might be a way to introduce square dancing to the non-dancing public in the various towns, which also could result in new dancers for your club as well as the others in the area. By working together on a joint effort you may find that this sense of clannishness will disappear.

These are just a few ideas; undoubtedly there are others. We would like to hear from any and all square dancers who may have faced a similar situation sometime, somewhere. Dancers, this is a bonafide opportunity to come to the rescue of friends in need.





# The Dancer Looks at SQUARE DANCING

## ON SMOOTH DANCING

By Madeline Allen

**S**QUARE DANCING is always fun, but it is more fun for me when the other people in the square are what I consider "Smooth Dancers." By that I don't mean just "not rough." I mean that they do a lot of little things that make the whole square flow more smoothly.

Smooth dancers never stop dancing. If they are not active, they are always moving a little, forward and back, or just swaying in time to the music, listening all the time, ready to move the moment they are called. Incidentally, they know when they *are* called, because they know which number they are in the set.

A smooth dancer always knows who his corner is — not only what color she is wearing, but *who* she is — and greets her with enthusiasm on an Allemande Left, or when they meet again after some other figure. Next to his own partner, she is his closest friend in the square and he lets her know it.

Smooth dancers keep time to the music, both in simple walking steps and in swings. They swing with vigor, but they know when to stop, and never keep the others waiting for the next figure.

A smooth dancer is always conscious that modern square dancing is a cooperative effort rather than an individual exhibition. The old Ozark style of visiting couple dances included special opportunities for showing off by each couple, and each person was expected to have his or her special style of clogging. But now, with our "everybody moves" type of figure, there is no room for personal quirks. The couple who turns away at the end of the promenade, tramps back into the middle of the square, and then backs up practically into the next set, is in no position to execute the next call if the other couples are making a simple turn and the caller is timing for the majority. A dancer who balances back on a Left Allemande when everybody else is doing a forearm

turn causes collisions. Even a cheerful yell at the wrong place may obscure the next call and bring on complete collapse of the square.

A smooth dancer is decisive in all he does. He leans away in a forearm swing, making it a real swing, not a walk-around. He circles halfway around, or once around, exactly; he promenades to his original home, and really "squares" the set. He knows which way to turn to find a new corner, no matter from what angle he is approaching. And if he makes a mistake, he does that decisively too, and then accepts the derision of the others, and does not try to blame anyone else. He does not frown and cup his ear to indicate that the sound is lousy; he knows it is the same for everybody. He is not even embarrassed. He laughs, too, and figures that's one on him — next time it will be someone else.

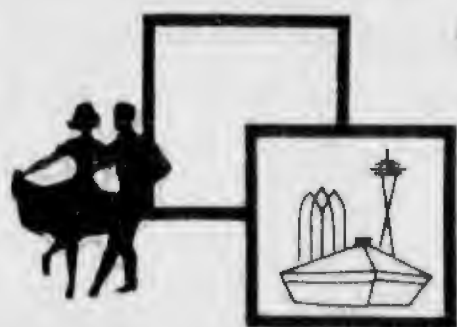
A smooth dancer may know privately that he doesn't need a walk-thru on a given dance, but he doesn't show it. If the caller has decided that the floor as a whole needs one, he goes along — after all, someone else in the square may need it. And he keeps quiet during a talk-thru, for the same reason. In fact, he believes in letting the caller have the floor.

Once the action is on, however, the super-smooth dancer does a little more than his own part. He guides a star around to the right spot before he lets go, and points his partner in the right direction. He even pushes, if necessary, in order to avoid disaster. But he does it all with a cheery grin, and he never gives more help than is needed. No one loves a self-appointed traffic cop.

A smooth dancer ends each square with a flourish, applauds the caller (or the square, if they have had an especially tough time), and then thanks the people he has been dancing with as if he meant it. (And here is a word for the callers) — when you tell us to, "pass on thru and keep going" or, "promenade to the wall," we don't get a chance to thank our square, and we miss it.

Of course, really smooth dancers know the dances, too. Or rather, they know their basics so well that they can follow any reasonable call, and guess at any unreasonable one. They enjoy a dance well done, and they simply love a real stinker honestly loused up by other equally smooth dancers. And whatever happens, they go right on having fun, and letting the world know they are enjoying themselves.





## 18th NATIONAL SQUARE DANCE CONVENTION

### SEATTLE, WASHINGTON

### JUNE 26, 27, 28, 1969

*The Time Draws Nearer . . .* Plans are taking shape and "Convention Fever" glows increasingly warmer as the time approaches for the 18th National Square Dance Convention, June 26-28, at Seattle, Washington.

*Treats for the Round Dancer . . .* Rose and Ray Peters with several couples from the Twinkle Twirlers Round Dance Club have compiled a basic list of favorites to be used at the 18th after polling round dance leaders and instructors from the majority of states. The list does not necessarily include the newest dances but rather favorites danced country-wide.

Round dance clinics and workshops will be held in the North Court rooms at the Seattle Center, rooms with colorful names indigenous to the area — Snoqualmie, Nisqually, etc.

Subjects to be presented and discussed in the round dance clinics: Introducing Rounds to Square Dancers the Easy Way (Roy and Dulcy Belz, Va.); A Clinic on Latins (Manning and Nita Smith, Texas); The Whats and Whys of Waltzing, Basic to Advanced (Louis and Lela Leon, Calif.); The Quickstep and International Influence (Eddie and Audrey Palmquist, Calif.).

*The Panel Program . . .* Subjects to be covered by the very important panels at the National in Seattle will be expertly handled by leaders in the appropriate fields. Breakdown of the main subjects goes something like this: How Can Our Organizations Function More Effectively — 1. Organization and officers round table, 2. Function of teacher-caller organizations, 3. Leadership and club development, 4. Square dancer and the community; How Can I Improve My Calling — 1. Callers square table, 2. Tricks and devices for developing the floor, 3. Current trends in square dancing, 4. The One-Nighter, 5. Sound — Latest methods and equipment, 6. How to teach

rounds to squares; What's New in Round Dancing? — 1. Round dance terminology, 2. Problems of round dancing, 3. Choreography, 4. National round of the month; Here's Something Special — 1. Contra dancing — panel and workshop by top leaders, 2. How to be a caller's taw, 3. How to succeed with teens, 4. Selling square dancing to the non-believer. George Sundahl is Panel Chairman.

*States Not Represented . . .* A big push is on to pre-register dancers from every State in the Union. At January 20 the following had not been heard from — Arkansas, Delaware, Georgia, Maine, Mississippi, South Carolina and the Dakotas. But Puerto Rico and Cuba *had* registered dancers. Write Pre-Registration Director, P.O. Box 7376, Bitterlake Station, Seattle, Wash. 98133.

*After Dances . . .* In addition to the ten and one half hours of programmed dancing during the day at Seattle, there will be unprogrammed dancing daily at the Food Circus in the Seattle Center. After parties are planned at several locations from midnight until two in the morning. A Round Dance After Party will follow scheduled round dancing activities and will take place at the Spanish Ballroom of the Olympic Hotel in downtown Seattle. Square Dance After Parties are slated for the Food Circus, The Sherwood Inn, Roosevelt Hotel, Benjamin Franklin Hotel and Carpenters Hall. Teen After Parties at the Food Circus.

*Knows All — Tells All . . .* Do you have a question you want answered to make Seattle Fine in '69 — for you? All who need or desire information are in luck; the 18th National has an expert to provide the information and answers. He knows *everything!* Write to Dave Moroni, Director — Pre-Convention Information, 7919 Duncan South, Seattle, Wash. 98118.

SEATTLE IS FINE FOR '69'



# SQUARE DANCE VACATIONS



**T**HE SQUARE DANCE vacation has become a part of the square dancer's way of life. Usually held in particularly pleasant resort surroundings, these vacation institutes offer an opportunity to dance and learn and relax that is an annual goal for hundreds of square dancers.

Some of the institutes included here in our annual listing have been operating for as long as 22 years, certainly underscoring the place held by these vacations in the concept of those active in this hobby. The listing is presented in early Spring so that dancers may have ample time to choose and plan their vacation trips. For specific information, write to the name and address shown with each listing.

Apr. 25-27 and ensuing Weekends thru June 8; Sept. 5-7; Sept. 19-21; Sept. 26-28; Oct. 3-5; Oct. 10-12; Oct. 17-19; Oct. 31-Nov. 2; Nov. 7-9. Chula Vista Weekends—Wisconsin Dells, Wisc. Write Kaminski, Chula Vista Resort, Wisconsin Dells, Wisc.

Apr. 26-May 4; May 7-11; May 18-25; May 24-June 1; Aug. 30-Sept. 7; Sept. 7-14; Sept. 14-21; Sept. 20-28 (8 Separate Dance Vacations)—Fontana Village, Fontana Dam, N.C. Write Manager, Fontana Village Resort, Fontana Dam, N.C. 28733.

May 16-19—Frankie & Johnnie's Campers Weekend, Port Glasco, Ont., Can. Write Davidson, Box 52, Hannon, Ont., Canada

May 17-24—Rainbow Club Funstitute '69, Glan-Y-Mar, Barry, Wales.

May 25-June 28; Aug. 25-Sept. 28 (10 Weeks and 3 Weekends in May)—Fun Valley, South Fork, Colo. Write Henson, 2050 Elmwood Dr., Abilene, Texas 79605.

May 30-June 4—Ed Gilmore's Callers College, Abilene, Texas. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399.

June 6-8—Arrowhead Ranch Campers Weekend, Collingwood, Ont., Can. Write Davidson, Box 52, Hannon, Ont., Canada

June 6-8—Turkey Run State Park, Ind. Write Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

June 1-June 21 (3 Pre-Summer Weeks) and Aug. 17-Oct. 4 (7 Late Summer-Autumn Weeks)

Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo. Write

Square Dance Vacation Mgr., Kirkwood Lodge, Osage Beach, Mo. 65065.

June 8-Aug. 30—(12 Weeks)—Rainbow Lake Lodge, Brevard, N.C. Write Schmidt, Rainbow Lake Lodge, Brevard, N.C. 28712.

June 10-15—Ed Gilmore's Callers College, Battle Creek, Mich. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399.

June 15-21—14th Banff Square Dance Institute, Banff, Alberta, Can. Write Donnelly, Alberta S/D Inst. Society, 2835-25A St., S.W., Calgary 7, Alberta, Canada.

June 22-27—Ed Gilmore's Callers College, Glenwood Springs, Colo. Write Gilmore, 11473 Pendleton Ave., Yucaipa, Calif. 92399.

June 29-Aug. 1—(5 Weeks) and Oct. 3-5; Oct. 10-12 Weekends. Boyne Highlands, Harbor Springs, Mich. Write Squarama, Box 5183, Grosse Pointe, Mich. 48236.

July 4-6—4th of July Bangup for S/D Campers, Sunrise Shores, Perry, Maine. Write Winter, 22 Waverly Pl., Cresskill, N.J. 07626.

July 7-11—Promenade Hall Callers College, Merrillville, Ind. Write Promenade Hall, 7897 Taft St., Merrillville, Ind. 46410.

July 13-Aug. 9—(4 Weeks)—22nd Annual Rocky Mountain S/D Camp, Lighted Lantern, Lookout Mountain, Colo. Write Kermiet, Rte. 5, Golden, Colo. 80401.

July 25-27—Campers Weekend, Shades State Park, Ind. Write Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

July 25-27—Campers Rendezvous, Twin Falls Campgrounds, Hancock, N.Y. Write Winter, 22 Waverly Pl., Cresskill, N.J. 07626.

July 27-Aug. 1—Sets in Order at Asilomar. Write Osgood, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

Aug. 8-10—Dance-O-Rama, Hotel Pathfinder, Fremont, Nebr. Write Bausch, Box 35, Leigh, Nebr. 68643.

Aug. 10-16—10th Ann. Blue Ridge S/D Camp, Clayton, Ga. (22 miles from Highlands, N.C.) Write Cross Trail S/D Center, 4150 S.W. 70th Court, Miami, Fla. 33155.

June 8-Aug. 30 (12 Weeks)—Peaceful Valley Vacations, Lyons, Colo. Write Karl Boehm, Peaceful Valley Lodge, Star Rt., Lyons, Colo. 80540.

Aug. 15-17—Square Dance Weekend—M/V Mohican and M/V Ticonderoga on Lake George, N.Y.; Stonebridge Caves, Glendale Park, N.Y. Write Bill Jenkins, Mockingbird Hill, P.O. Olmstedville, N.Y. 12857.

Aug. 29-Sept. 1—Labor Day Weekend, Turkey Run State Park, Ind. Write Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.

Sept. 5-7—Arrowhead Ranch Campers Weekend, Collingwood, Ont., Canada. Write Davidson, Box 52, Hannon, Ont., Canada.

Nov. 9-10—Canadian Leadership Conference, University of Ottawa, Ont., Canada. Write Angus McMorran, 1463 Grace St., Ottawa, Ont., Can.

Nov. 14-16—Potawatomi Pow Wow, Pokagan State Park, Angola, Ind. Write Forsyth, 3201 E. Tulip, Indianapolis, Ind. 46227.



# The Caller and His INCOME TAX

In 1958 Sets in Order published a special article on this subject written by Tom Rice, Certified Public Accountant, Los Angeles, California. This is the picture today.

(Revised January, 1969 by Paul Brading, Indianapolis, Ind.)

*"You are requested to report to the Collector of Internal Revenue for the purpose of auditing your records. Please bring all reference material pertaining to your 'Square Dance Caller Income' for the year 1966."*

**W**OULD YOU be prepared if you received such a request? For some time now and in view of many possible changes in income tax laws, I have been curious about the income tax I had been paying. I, like many callers, was using a rounded off figure for income, after estimating expenses. I took some records I had and consulted a competent Tax Accountant. After he had checked them hurriedly he told me I was probably paying too much income tax. He suggested I continue to maintain accurate records, bring them back to him in January and he would figure my tax for the year just past. This I did and was quite pleased with the results. Since that time I have calculated my own tax and have enjoyed it.

In 1960 I was asked to report to the office of the local Collector of Internal Revenue. I spent approximately four hours with two very kind and considerate gentlemen. They checked my Schedule "C" thoroughly including receipts, check stubs, bank statements, expense items and all reference work sheets. It passed their audit without change.

Any caller should maintain accurate and complete records of all income and expense, and keep those records for at least 5 years. When the Revenue agent knocks at the door, it is too late to do the things that should have been done.

The four major steps in filing a cash-basis return are: 1. report all income, 2. list dependents, 3. make proper deductions (details follow) and 4. compute tax owed. To report income from calling fees, callers should use "long" form No. 1040 and compute net income (or loss) from calling activities on Sch. C. Any loss incurred from calling activities is transferred to form 1040 and will reduce your tax by offsetting other income. Conversely, any

profit from calling, as shown on Sch. C and carried forward to form 1040, will increase the tax due on regular income.

Here is a list and explanation of the items of expense incurred by most callers that should be deductible from income as ordinary and necessary expenses.

**AUTO EXPENSE**—Keep a record of mileage used for calling activities and deduct. If you use mileage method of computing auto expense, you may use 10c per mile for the first 15,000 miles, 7c per mile over 15,000 miles and apply this to mileage actually traveled to do your calling. If you use actual auto expense (gas, maintenance, repairs, depreciation, etc.) estimate percentage of miles used for calling purposes and apply this to actual expense outlay. Auto expenses to jamborees, callers' meetings, summer camps, etc., are deductible so long as the travel is for the purpose of furthering you in your calling career or to help produce calling income.

**CLOTHING**—Square dance clothing is classed as "uniforms," or clothing that would not be ordinarily used for street or business or normal wear, and its cost and maintenance is deductible. Clothing repairs, cleaning and laundry are allowable. If your wife actually helps you in your work and therefore aids in producing an income, she may deduct cost and maintenance of her clothing.

**RENT**—Hall rent, if you pay such, is deductible. What is also important is that you may deduct (based on percent of space set aside) your home for an "office" from which to conduct your calling affairs. This can be done by charging off a percent of allowable depreciation, utilities, telephone, heat, etc. It is important that such a space in your home not be used for multiple purposes or personal use.

**RECORDS**—The cost of all ordinary and necessary records, tapes, and/or transcriptions used in your work is deductible.

**PUBLIC ADDRESS SYSTEM DEPRECIATION**—Allowable at the rate of from 20%—33⅓% annually (depreciate in 3 to 5 years) de-



pending on quality of set and the actual history of your experience with it.

**P.A. SYSTEM REPAIRS & MAINTENANCE**—Expense of repairs and maintenance is allowable (tubes, etc.)

**ADVERTISING & PROMOTION**—Advertising, circulars, posters, or other promotional expense you may incur to help your calling activities is fully allowable. It is necessary to have invoices or receipts on items of this nature.

**POSTAGE & PRINTING**—such as mailing postcards or letters, printing advertising material, letterheads, envelopes, mimeographing, etc. are deductible.

**OFFICE SUPPLIES**—such as typewriter ribbons, pencils, erasers, clips, etc., may be deducted if used in calling activities.

**SALARIES**—to musicians (if you hire them), assistants, office help, custodians, etc., are all deductible.

**TRAVEL EXPENSES**—to conventions, festivals, summer camps, etc., are allowable items as business expense if actually incurred to further your career or help to produce income.

**LEGAL & ACCOUNTING SERVICES**—deductible if in connection with your calling career as business expense in Sch. C.

**DUES & SUBSCRIPTIONS**—Dues to callers' or other dance associations and subscriptions to all dance magazines are allowable items of expense.

**LIABILITY INSURANCE** — is deductible but only to extent it applies to coverage of your calling activities.

**COACHING OR TUITION**—If you take a special course connected with your calling or teaching activities, cost is allowable. However, it must be to improve your skill as a caller and not to change your endeavors.

**FOOD, DRINKS, "COURSE-END" DANCES**—If you pay for food and/or refreshments at your dances or classes, the cost is deductible. If you have free dances at the end of your classes, costs are allowable when you can reasonably expect this to further promote business and it is not for personal reasons.

**ENTERTAINMENT**—is a delicate subject and often draws close examination. If you entertain clubs or class members or officers at your home or elsewhere, cost is allowable. If you pick up check of dancer at an after-dance snack session, you may deduct cost of your own

food and that of your guest. If you pick up your own check only, your own food is generally not deductible. Expenses of feeding or entertaining people who pay money to attend your classes or dances, or for others where the object is to advance your career in calling, are deductible.

You may NOT deduct the value of your services when given free to a benefit dance or jamboree.

The fees paid for child care (baby sitters) by callers come under the special rules governing such expenses and are deductible only if the marital, minimum income and requirement for gainful employment are met. In most cases, it is not worth while to try to deduct such expense.

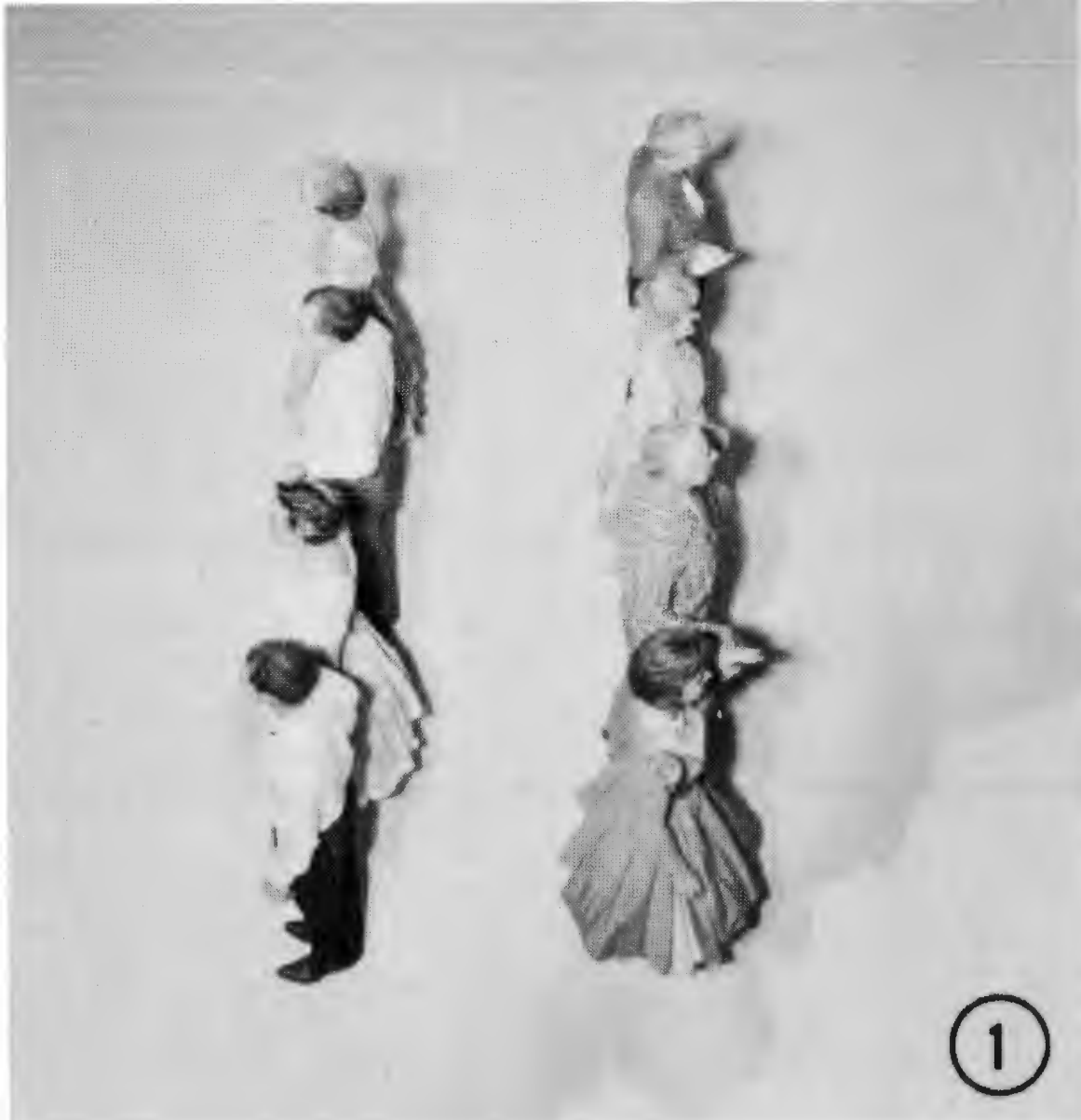
Deductions for business gifts are examined carefully in case of an audit but, generally speaking, the costs of the gifts in merchandise or cash given to dancers, club officers and custodians are deductible so long as the total does not exceed \$25 to each benefactor. A husband and wife are considered one in this rule.

Almost everyone is liable to have a tax audit made during his lifetime and if inadequate or inaccurate records are kept, the audit is almost certain to be a thorough one and almost always uncovers unreported fees paid in cash. Revenue agents are very keen and have ways of uncovering undeclared income. In case of doubt, the Internal Revenue Service can make an assessment based on an increase in net worth and file a lien against you for taxes on undeclared income. It is up to you to prove that you did not earn such income — something quite difficult to do sometimes. Penalties range from 5% plus interest for negligence to 50% plus interest and confinement for fraud. Both professional, or full time callers and "hobby" callers should keep accurate records and make returns in the same manner any other professional man does — such as doctors, attorneys, etc.

The use of a competent tax accountant is urged if your income and/or expenses are large enough and complex enough to warrant such help. To obtain the answers to minor questions, simply call the nearest office of Internal Revenue Service for explanation. In addition, you should carefully read the instructions that accompany your tax forms each year, and there are many books and pamphlets published on the subject of income tax, of course.

**MANY HAPPY RETURNS!!!**





1



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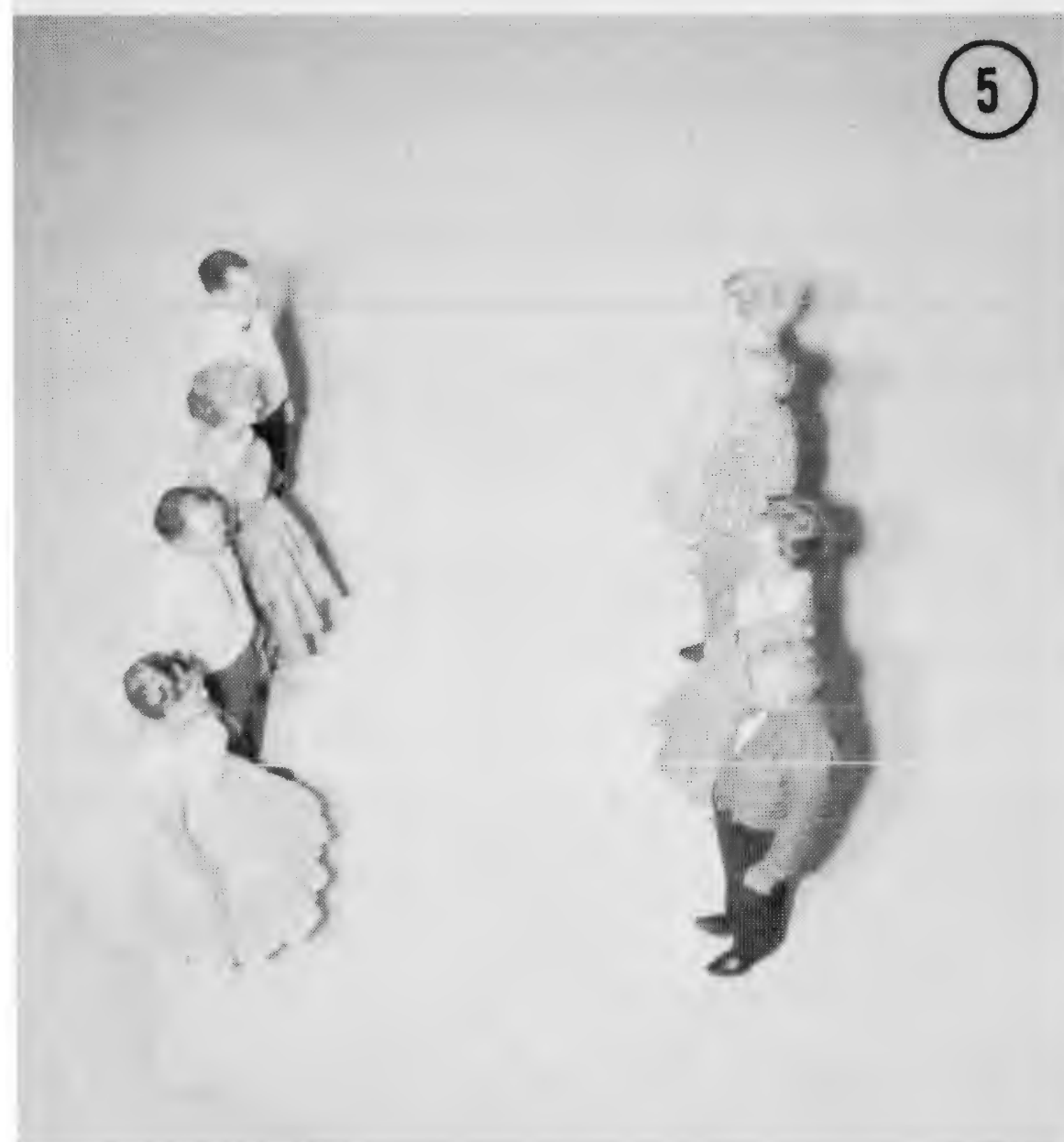
# STYLE LAB

## THE IMPORTANCE OF SUITABLE NAMES

**I**F YOU REMEMBER back a year ago, when so many new experimental movements were being released simultaneously, a rather clever "gimmick" was introduced that worked in the

following way. When the lines of dancers were facing in the same direction (we show 2 parallel lines of 4 having just done a Pass Thru in illustration #1), the person at the left end of the line would move forward (2) and around (3) to the other end of the line (4), executing this maneuver while the dancers remaining in the line would turn left face or counter-clockwise so that when the line was reformed (5) all were facing in the same direction.

The companion call could also start from a line (5) and on the call the person at the right end of the line would move forward (6) and



5



6





around (7) to the extreme end of the same line. While the active dancer was accomplishing this, the others in the line would turn right face or clockwise (8) until all had reversed their facing direction.

The movement itself could be considered comparable to some of the better movements issued at the same time and was actually fun to do. The problem lay in the title at the time of its being "created." The weekly television feature, "Laugh In," was very much in public favor and the terms "Sockit to Me" and "Here Come the Judge" were catch-lines on that par-

ticular show.

Like so much that is a fad of the moment, the words were overworked. Square dancers were simply tired of hearing them.

We don't claim to be prognosticators, but we can't help but believe that, in this case and in the case of some singing calls and round dances written to "tunes of the moment," their otherwise good potential has been lost in a choice of meaningless title. Good, suitable, descriptive titles, just as a good selection of music for singing calls and rounds, do much to insure a better opportunity for the material.





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## Washington

The Skagit Squares are planning a Summer Fun Fair. It will be held on July 18-19 at Mt. Vernon. Write Jack Burnham, 1608 S. 14th St., Mt. Vernon, Wash.

## Louisiana

The New Orleans Square Dance Festival will be held this year at Rivergate on July 18-19.  
—Chuck Goodman

## North Carolina

July 3-5 are the dates for the 2nd Annual Firecracker International at Montreat. Harry McColgan, Danny Robinson, Billy Joe Oliver, Ruth Jewell and Wray Ferrell are on the staff. Montreat is also the setting for the 2nd Annual Autumn Leaves Festival on Oct. 17-18 with Bob Dubree, Bud Plemmons, Masked Phantom (?) and Bill and Edna Anderson.

At Crossnore the 3rd Annual Red Boot Festival will take place on July 31-Aug. 2 with Don Belvin, Stan Burdick, Bob Rust and Irv and Betty Easterday.

The 1st Annual Allemanders Festival is planned for Asheville on August 29-30, with Jim Coppinger and Bill and Edna Anderson. For information on any of the above four events write to Don Williamson, Route 3, Greeneville, Tenn. 37743.

## Virginia

The 2nd Annual Piedmont Square Dance Festival will be held on April 26 at the YMCA, Lynchburg. Bob Fisk and Jim Harlow are the callers.

Clubs of the Peninsula Square and Round

Dance Assn. will join in their 5th Annual Jamboree on April 18-19 at Kecoughtan High School, Hampton. A training center for retarded children will benefit.

## Tennessee

April 18-19 are the dates for the Dogwood Arts Festival Square Dances in Knoxville at the Jessamine Street Recreation Center. The Easterdays and Harper Smith are featured. Preceding this event will be a dance on April 14 at the Uptown Mall.

Chairman of the Knoxville Square Dance Association is Sam Truan. —Mrs. Ralph Stephens

The Country Cousins of Dandridge presented their 6th Anniversary Dance on March 22 with Bob Dubree, Don Williamson and the McCords.

## West Virginia

The "Funtier" will be presented on May 16-17 at Cacapon State Park, Berkley Springs. Slated callers are Chuck Stinchcomb, Ed Sparrough and Les Chewning.

## Georgia

A new club, the Swingin' Squares, was formed on January 1 with a membership of 28 couples. They have planned several interesting seasonal dances and have adopted, "I'm a Swinger" as their club theme song. Visiting dancers are invited to stop by to dance with them and their caller, Bob Bennett, on 2nd and 4th Fridays at the Garden Center in Valdosta.

Plans are complete for the 5th Annual South East Square Dance Jamboree on Aug. 15-17 at Stuckey's Carriage Inn, Jekyll Island. Saturday night dancing will be in the Aqua-Rama. Bob Bennett, Rod Blaylock and Red Warrick will be calling.

## Pennsylvania

The Circle 8 Club of Warren is expanding its annual 4th of July Dance to a 3-day July Jubilee at the new, air-conditioned Youngsville Fire Hall. Callers will be Dick Jones, Bob Dubree, Linc Gallacher, Hal Greenlee and John and Eep Wallaart will supervise rounds. Write Angelo Galiano, 574 E. 5th Ave. Ext., Warren, Pa. 16365.  
—Mrs. J. Swanson

June 27-28 are the dates for the June Jamboree at Conneaut Lake Park, with the Kon Yacht Kickers as hosts. Deuce Williams and Dewey Berry will call; rounds will be in the charge of Doris and LeVerne Reilly. Write Kickers, Box 121, Meadville, Pa. 16335.

The Kon Yacht Kickers Annual Labor Day Jamboree on Aug. 29-Sept. 1 is limited to 125



sets and had been sold out in late January.

—*Chub Dean*

The Little Rock Squares of Hanover celebrated their first anniversary with a dinner dance and the calling of Spencer Yates. The club has grown from 22 to 41 couples in its first year. Harry Borger is club caller.

#### **Massachusetts**

Cape Cod Kickers, the only year-'round club on the Cape, would like to invite all visitors to the area as well as residents, to their Friday night dances in the Otis AFB Service Club. Square dance classes are held on Tuesdays at the Service Club and are open to civilians as well as military personnel. —*Donald R. Ream*

#### **New Jersey**

Roy and Sylvia Keleigh of the Hayloft in Asbury Park, will celebrate their anniversary — square dancing, of course — on April 9. Callers coming up at the Hayloft will be Tex Brownlee on April 25; Al Brundage on May 10.

—*Bernice Bonsall*

#### **New York**

Square dancers from clubs in Canada and northern New York State enjoyed dancing together on January 11 at the North Star Service Club, Plattsburgh AFB. This was an installation dance for the Border Boosters Square Dance Assn. The new officers are Chuck Heinrichs (Quebec), Pres.; Stan Long (N.Y.), Vice-Pres.; John Czechowicz (N.Y.), Treas.; Ernie La Londe (Quebec), Recording Secy.; and Geoff Brown (Quebec), Social Secy. Mary and Bill Jenkins of New York are Publicity Chairmen. Plans are under way for the 3rd Annual International Square Dance Festival to be held in summer or early fall.

#### **Arizona**

April 12 is the date for the 1969 Spring Festival at Davis Monthan AFB Community Center, Tucson, with Melton Luttrell calling. For information write Cal Jolly, 6366 Calle Capela,, Tucson, Ariz. 85710.

#### **Texas**

The Red River Valley Square and Round Dance Assn. is composed of 17 member clubs in and around Wichita Falls. President is Ralph Glandon. The association puts out a monthly Newsletter and plans a Fall Festival for November 29; a New Year's Party for December 31 and a 1970 Spring Festival for March 28, 1970. Johnny Creel, Roy Johnston and Don Franklin will be calling, respectively.

—*Don Essler*



Swamp Stompers Square Dance Club of Charleston AFB, South Carolina, had this terrifying decoration as their entrance at their Annual Black Cat Dance on Friday the 13th in January.

The Lubbock Area Square and Round Dance Assn. will sponsor the Annual West Texas Festival at Fair Park Coliseum on April 25-26. Beryl Main and Don Franklin will be the tandem callers and Manning and Nita Smith will handle the round dancing.

—*Mary Barbee*

#### **Nevada**

Wayne West will conduct the square dance workshops and Bob and Helen Smithwick will do the same for the rounds at the 14th Annual Las Vegas Square Dance Convention on April 11-12 in the Convention Center Rotunda. Whirl-A-Way Square Dance Club, P.O. Box 645, Las Vegas, Nev. 89101, are the hosts.

#### **California**

Arcata Rock 'n' Reelers workshop every Friday night and "party" every 4th Saturday. Guests are welcome and are invited to call 442-8209 for information. —*Mrs. Wade West*

Party-goers had a special treat when they attended a recent dance of the Highwaymen Square Dance Club in Sacramento. They were given Taiwanese coolie hats at the door and upon entering found decorations carrying out the Taiwan theme. Ross Davidson, a Colonel in the USAF just back from Vietnam and a past-president of the club, was the idea man for the party. Intermission time entertainment featured an authentic Thai dance given by Tisana Tiansame, native Thai who is a student at Chico State College.

—*Irene Kessler*

New president of the Central Coast Callers Association is Jake Felde of Lompoc.



### Alaska

The Big Event for 1969 in the Top-of-the-World State is the 3rd State Festival on May 16-18 in Anchorage. Chairmen are Chris and Sue Bernard, with Bill Peters as the featured caller. Attendance is expected from all areas of Alaska, British Columbia, the "Lower 48" and overseas areas. For information write to Richard Brindley, 1550 Cache Drive, Anchorage, Alaska 99503.

—Web Witter

### Wyoming

June 6-7 are the dates for the Cody Country Jamboree with Johnny LeClair calling. Sponsors are the Cast Offs Square Dance Club and the dance will be held at the Cody Auditorium.

—Reats Prokopec

### Utah

The Associated Square Dance Clubs of Utah announce their Spring Festival for May 17 at the Crestview School in Salt Lake City. Calling as well as teaching the rounds will be Ross and Penny Crispino.

Sept. 19-20 can be noted for the association's Fall Festival in the Utah State University Main Ballroom, Logan. There will be workshops, a buffet dinner, dancing and an after party. Write Jack Hoggan, 2571 Evening Star Dr., Salt Lake City, Utah 84117.

On June 20-21 the Double "J" Rustlers of Ogden will sponsor their 7th Annual Square Dance Outing to Lava Hot Springs, Idaho. This is not just a one-club affair; last year 15 clubs participated.

The Golden Spike Centennial will bring two square dance affairs to Ogden. During the week beginning July 26, there will be two street dances; one to kick off the Pioneer Days Celebration and one to end the Golden Spike Centennial. There will also be two parades, with the Ogden Area Square Dance Association providing a float. Ogden dancers hope to welcome many visitors, since the dance is in the height of the vacation season. There should be ample trailer and camping facilities.

—Bill Helms

### Illinois

The 21st Annual Greater St. Louis Festival of Stars is slated for April 25-26 in the Belleclair Exposition Hall, Belleville, Ill. Edna and Gene Arnfield will teach the rounds and Ken

Bower will call the squares. Write Jim Morris, 4917 Hooke Ave., St. Louis, Mo. 63115.

—Val Heist

### Missouri

Branson's First Annual Spring Swing in 1968 hosted 140 couples. On May 9 this year the Tacoma Travelers Square Dance Club will hold its Second Annual in the Branson High School Gym. Missouri callers will do the honors. Write Jim Raber, Branson, Mo. 65616.

The Greater Springfield All-City Association is sponsoring a benefit square dance on April 19 at the Westport Youth Center in Springfield. All proceeds will be turned over to the Breakfast Optimist Club. Write Jimmie Houston, 2656 E. Belmont, Springfield, Mo. 65802.

### Ohio

On April 20 the Southwest Ohio Callers Assn. will give their Spring Dance at the Central Y.M.C.A. in Cincinnati. Gene Record is president of the association.

—Geo. Mueller

The 7th Annual Promenade Jamboree will be held on April 13 at the Sports Arena, Toledo. This event is sponsored by the Toledo Area Square Dance Callers Assn. and will feature callers from three states and Canada for dancers in three halls. Rounds will be conducted by an experienced staff. There will be demonstrations, a fashion show and exhibit booths. Something unusual — a "used clothing booth," proceeds from which will go to a summer camp for retarded children. Write Jim Batema, 1450 Beecham St., Toledo, Ohio 43609.

—Jack Jones

### Iowa

The Wild Rose Ramblers of the National Square Dance Campers, Inc. of Waterloo list the following campouts for 1969: May 16-18, Siggelkov Access Area, Dunkerton, Ia.; June 20-22, Iowa Conservation Improvement Club, Steamboat Rock, Ia.; July 11-13, Black Hawk County Park, Cedar Falls, Ia.; Aug. 22-24 Shell Rock Recr. Area, Shell Rock, Ia.; and Sept. 19-21, Fontana Park, Hazelton, Iowa. Write Tom Callahan, 29 Butternut Lane, Waterloo, Iowa 50701.

### Nebraska

Jerry Haag will be the caller for the 29th Annual Square Dance Festival at the Pershing Auditorium in Lincoln on May 3. The Ernie Grosses and Willard Noxons will cue the round dancing. Festival directors are Bill and Donna Reilley. Write to Roger Neumeister, 2500 South 33rd St., Lincoln, Nebr. 68506.



In Omaha the Omaha Area Square Dance Council, Inc. has scheduled its 19th Annual Festival for May 10 at the Civic Auditorium, with Sam Mitchell calling. Paul and Edna Tinsley will be in charge of rounds. Write Earl Lewis, 7666 Lakeview, Ralston, Nebr. 68127.

#### **Prince Edward Island**

July 18-19 are the dates for the 4th Annual Lobster Carnival Jamboree at the Civic Auditorium in Summerside, P.E.I. The caller will be George Dumas. Write Al Mills, 245 Beaton Ave., Summerside, P.E.I., Canada.

#### **Ontario**

The Steel City Squares of Hamilton will hold special dances on April 11 and 25 at Mountain Arena, with Ernie and Joan Carviel calling.

—Vi Spera

April 26 is the date for the 7th Annual Fun-O-Rama of the Pioneer Square Dance Club at the Queensway Hotel in St. Catharines. Write Bill Patterson, 28 Mildred Ave.

Parkland Promenade will take place April 26 at Barrie North Collegiate in Barrie. Callers will be Norm Wilcox, Ernie Dempster, Ron King; round dance leaders Lorne and Betty Hay. A hot roast beef dinner will be available in the school.

—Audrey Coulson

#### **British Columbia**

The 16th Annual Square Dance Jamboree of Trail and District Square Dance Assn. is planned for April 25-27 at Cominco Arena in Trail. Johnny LeClair will be the guest caller. Write TDSDA, Box 113, Trail, B.C., Canada.

—Mrs. P. Caputo

#### **Colorado**

The Denver Area Square Dance Council will put forth its Fun-Friendship-and-Frolic Festival on May 5 at the renowned Elitch Gardens, Denver. Don Franklin, Beryl Main and Butch Pritchett will do the calling. Write Glenn Larson, 1036 Dawson St., Aurora, Colo. 80110.

#### **Michigan**

On May 24 the Hastings Ringo Swingo Club will have three generations of the Cook family calling for their 2nd Annual Festival.

Mark your square dance calendar for the Tenth Tulip Time Festival in Holland on May 16-17 at the West Ottawa High School Gym. Bob Wickers and local callers will present squares; Sam and Thelma Nay will do the same on rounds. The Wooden Shoe "Klompen Dancers" will entertain. Write Holland Tulip Time Festival, Inc., Civic Center, 150 W. 8th St., Holland Mich. 49423.

—John McCloskey

The Annual Seaway Festival Square Dance will be held in Muskegon at the L. C. Walker Arena on July 5, with Vaughn Parrish calling. Sponsors are the Western Michigan Square Dance Association. Write Art Klimek, 2144 Reneer Ave., Muskegon, Mich. 49441.

#### **Montana**

On May 16-18 Missoula's 19th Annual Spring Festival will be given by the Missoula Area Federation at Sentinel High School Gym. Dick Houlton will be the featured caller. This is in connection with a local celebration and so will offer boat and kart races, a street dance, etc., in addition to the dance program. There will also be a free after party and a chuck wagon breakfast. Write Bob Herron, 2023 So. 7th W., Missoula, Mont. 59801.

#### **Spain**

Rota Whirlaways had their Spring Fling on March 21-22. This same group was invited to tour the polaris submarine, the U.S.S. Von Steuben, in January. Some 35 members had the tour, adjourned to the mess hall for refreshments and were then invited to put on a demonstration of square dancing. Since the mess hall was 10 feet under the water line the group is sure they have rung up a "first."

—Gary Ball

No, not exactly square dancing but lovely Thailand lady Tisana Tiansame, giving a demonstration of her native dance for the Highwaymen Square Dance Club in Sacramento, California.





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MAY

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1969



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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*April 1969*

**W**HILE LOOKING over the list of callers at many of the conventions and festivals, one would get the idea that the newcomers are replacing all the old timers at the caller's microphone. One of the best proofs that this is not entirely the case is our Feature Caller this month and here and on the next page are some of the reasons why Raymond Smith continues to get invitations to call all over the country. As in the case of past feature callers the dances shown here are not necessarily original with the particular caller, but represent dances he enjoys calling, both with home clubs and "on the road."

Heads square thru  
Sides you turn back  
All cloverleaf  
Look for Mother  
Right and left grand

Heads turn thru  
Separate go around one  
Into the center and turn thru  
Left turn thru the outside two  
Back to the center turn thru  
All cloverleaf  
Look for Mother  
Right and left grand

Heads lead right  
Circle four make two lines  
Go right and left thru  
Turn 'em around send 'em back  
Dixie style to an ocean wave  
Boys trade  
Cast off three quarters 'round  
Centers trade  
Cast off three quarters 'round  
Centers trade  
Cast off three quarters 'round  
Boys trade  
Cast off three quarters 'round  
Boys turn back  
Wheel and deal  
Double pass thru  
First couple left second right  
Go right and left thru  
Two ladies chain  
Cross trail  
Left allemande

Four ladies chain three quarters round  
Four ladies chain across  
Heads right and left thru  
Same two ladies chain  
Same two spin the top  
Don't stop turn thru  
Allemande left go red hot  
Right hand lady right hand around  
Partner left go all way around  
Corner lady right hand around  
Partner left keep her and  
Promenade

Heads lead right  
Circle four make two lines  
Go forward and back  
Pass thru  
Wheel and deal  
Pair off and cloverleaf  
Down the middle  
Pair off cloverleaf  
Down the middle  
Double pass thru  
First couple left next right  
Go right and left thru  
Turn 'em around  
Crosstrail  
Left allemande

Heads star thru  
Veer left wheel and deal  
Substitute  
Centers veer left  
Wheel and deal  
Right and left thru  
Turn 'em around and pass thru  
Veer left wheel and deal  
Swing thru  
Boys run  
Wheel and deal  
Left allemande

Heads swing thru  
Boys run  
Wheel across  
Wheel and deal  
Slide thru  
Pass thru  
Swing thru  
Boys run  
Wheel across  
Wheel and deal  
Dive thru  
Spin the top  
Boys trade  
Slide thru  
Left allemande



Heads square thru  
 Do-sa-do the outside two  
 Make ocean wave and balance  
 Spin chain thru  
 Girls circulate  
 Spin chain thru  
 Boys circulate  
 Go right and left thru  
 Dive thru  
 Square thru three quarters  
 Left allemande

Four ladies chain three quarters  
 All a half sashay  
 Heads turn thru  
 Separate go 'round one  
 Into the middle and turn thru  
 Left turn thru the outside two  
 Back to the center and turn thru  
 First couple left allemande  
 And everybody right and left grand



**RAYMOND  
 SMITH**

*Back in 1961 we wrote about "Big Ray" and we would like to repeat for the benefit of square dancers of more recent years: We first met Ray at Pappy Shaw's Colorado Springs Institute in the summer of 1947. Six foot four and all Texan, Ray seemed all that a square dance caller should be. He did his first dancing in 1939, his first calling for P.E. classes in Dallas and was one of the first callers to hit the traveling circuit. He has served on the staffs of many camps; has run several of his own. Ray says the turning point of his square dance life was in attending the Shaw Institutes. "We have many fine callers now," he says, "but I think how much better they could be if they had had the opportunity to listen to those morning lectures of Pappy's." Retired after 37 years of teaching school, Ray and his wife Mildred live at Malakoff, Texas, and he divides his time between calling, weekend institutes and fishing — all in quantity.*

Heads lead right circle four  
 Head gents break make lines of four  
 Star thru  
 Veer left  
 Couples circulate  
 Wheel and deal  
 Veer left  
 Couples circulate  
 Bend the line  
 Go right and left thru  
 Spin the top don't stop  
 Turn thru  
 Left allemande

Heads square thru  
 Swing thru  
 Girls circulate  
 Boys trade  
 Swing thru  
 Boys circulate  
 Girls trade  
 Swing thru  
 Girls circulate  
 Boys trade  
 Turn thru  
 Left allemande

One and three lead to the right  
 Circle four to a line  
 Lines of four go up and back  
 Spin the top  
 Ends trade  
 Centers trade  
 Cast off three quarters  
 Ends trade  
 Centers trade  
 Cast off three quarters  
 Ends trade  
 Centers trade  
 Cast off three quarters  
 Ends trade  
 Centers trade  
 Cast off three quarters  
 Spin the top  
 Crosstrail  
 Left allemande

#### **VARIETY**

By Bob Helm, Sepulveda, California

Sides swing thru two by two  
 Without a stop spin the top  
 Pass thru swing thru the outside two  
 Without a stop spin the top  
 Head gents ripple the wave  
 Head ladies ripple the wave  
 Everybody pass thru  
 U turn back and slide thru  
 Dive thru star thru  
 Right and left thru  
 Zero

#### **SPECIAL WORKSHOP EDITORS**

Joy Cramlet . . . . .	Coordinator
Bob Page . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



### **FLA-DA**

By The Hootin' Two (Carl and Fred),  
Miami, Florida

Four little ladies star by the right  
Three quarters round you know  
Catch her left in the alamo style  
Right to the corner go  
Balance there and spin chain thru  
Half by the right three quarters left  
Girls in the center  
Girls star straight across to a  
Left three quarters turn alamo style  
Balance there and swing by the right  
Left allemande

### **GIRLS IN CENTER**

By Ted Vaile, Peru, Indiana

Allemande left to an alamo balance  
Rock forward and back  
Swing right half way around balance  
Spin chain thru swing right  
Swing left three quarters  
Girls star right straight across  
Turn opposite man left three quarters  
To an alamo balance swing thru  
Spin chain thru swing thru  
Turn thru (or swing right)  
Allemande left

### **SINGING CALL\***

### **HELLO DOLL**

By Bill Ball, Hidden Hills, California  
**Record:** MacGregor 2049, Flip Instrumental with  
Bill Ball

OPENER, MIDDLE BREAK, ENDING

All four ladies chain  
Go straight across the ring  
Hey join hands circle left  
Go walkin' 'round again  
Allemande left go allemande thar  
Forward two and star  
Boys back up in the middle of the ring  
You've got a right hand star  
Shoot that star and turn thru  
Get to the corner girl left allemande  
Then weave around that big old world  
Hello doll you promenade this girl  
You're the one that I've been lookin' for  
All over this big wide world uh huh  
Over this big wide world

FIGURE

Well one and three lead to the right  
Circle 'round that track  
Heads break make a line  
Go up and way back  
You pass thru wheel and deal  
Double pass thru  
First two left the next two right  
A right and left thru you do  
You star thru pass thru  
And the corner lady swing  
Left allemande  
Then weave around that big old ring  
Hello doll you promenade this girl  
You're the one that I've been lookin' for  
All over this big wide world uh huh  
Over this big wide world

### **ALTERNATE FIGURE**

Well one and three lead to the right  
Circle 'round the track  
Heads break make a line  
Go up and way back  
You pass thru wheel and deal  
Double pass thru  
First two left the next two right  
And square thru you do  
It's four hands around  
With the corner lady swing  
Left allemande  
Then weave around that big old ring  
Hello doll you promenade this girl  
You're the one I've been lookin' for  
All over this big wide world uh huh  
Over this big wide world  
TAG

But doll now that I've found you  
You'll always be my girl

SEQUENCE: Opener, Figure twice for heads,  
Middle break, Figure twice for sides,  
Ending, Tag.

### **JM**

By Jeanne Moody, Salinas, California

All four ladies chain three quarters  
One and three right and left thru  
Lead right and circle to a line  
Dixie chain on to the next  
Girls turn thru  
Do a left turn thru with boys  
Everybody turn thru  
Allemande left

### **NON-STOP**

By Don Schadt, Gardena, California  
Heads swing thru without a stop spin the top  
Without a stop right and left thru  
Left square thru three quarters  
With the sides  
(Possible eight chain thru for length)  
Do-sa-do to a wave swing thru  
Without a stop spin the top  
Without a stop right and left thru  
Square thru three quarters to the corner  
Left allemande

### **THREE QUARTERS ROUND**

By Dave Morton, Nottingham, England  
Four ladies chain three quarters 'round  
One and three promenade three quarters 'round  
Two and four square thru three quarters 'round  
If you want to California twirl  
If you can and if you want to  
Centers in  
Cast off three quarters 'round  
If you didn't face your partner line up four  
If you want to box the gnat  
If you want to box the flea  
If you want to star thru  
If you did and if you want to  
California twirl  
If you're not face your partner line up four  
Pass thru wheel and deal  
Substitute pass thru  
Allemande left



# ROUND DANCES

## JOSEPHINE — Windsor 4737

**Music:** Windsor Orchestra — Trumpet, Trombone, Saxophone, Bass, Drums, Clarinet, Piano

**Choreographers:** Ken and Dolly Walker

**Comment:** An easy and fun dance, with big band. Dance goes thru twice.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to HALF-OPEN, —, Touch, —;

### DANCE

1-4 Fwd, Lock, Fwd, Swing; Back, Close, Fwd, —; Fwd, Lock, Fwd, Swing; Back, Close, Fwd, —;

5-8 Side, Close, Thru to L OPEN, —; Recov, Face, Thru to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step to HALF-OPEN facing LOD;

9-12 Repeat meas 1-4;

13-16 Repeat meas 5-8 except to end CLOSED M facing WALL;

17-20 (Limp) Side, Thru, Side, Thru; Rock Swd, —, Recov to face RLOD and L OPEN, —; Fwd Two-Step; Solo Spot Turn, 2, 3 face WALL CLOSED, —;

21-24 Repeat action meas 17-20 to end facing WALL both hands joined and extended between partners;

25-28 (W Toe Bwd) Swing Heel Fwd, In Place, (W Heel Fwd) Swing Toe Bwd, In Place; Flickers, 2, 3, 4; Back Away, 2, 3, Scratch; Together, 2, 3, —;

29-32 Repeat action meas 25-28 except to end in HALF-OPEN;

SEQUENCE: Dance goes thru twice. Step apart and Ack.

## FORGOTTEN DREAMS — Windsor 4737

**Music:** Windsor Orchestra — Saxophone, Clarinet, Trombone, Trumpet, Piano, Bass, Drums

**Choreographer:** Orie Rouland

**Comment:** A pleasant to do waltz using both left and right face turning waltzes. Music is with a full orchestra. Routine goes thru two and a half times.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

### DANCE

1-4 Waltz Away, 2, 3; Waltz Together, 2, 3, to BUTTERFLY; (Twirl) Side, Behind, Side; Thru, Side, Close;

5-8 Twinkle to RLOD, 2, 3; Twinkle to LOD, 2, 3; Twinkle, 2, 3 to CLOSED; Side, Draw, —;

9-12 Balance Bwd —, —; Manuv, 2,3 face RLOD; (R) Waltz Turn face LOD; Fwd Waltz;

13-16 (L) Waltz Turn face RLOD; Bwd Waltz 2, 3; Back Pivot, 2, 3 to face LOD SEMI-CLOSED; Fwd Waltz to BUTTERFLY M face WALL;

17-20 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side to BUTTERFLY; Thru, Side, Close;

21-24 Float Apart, 2, 3; Spin Manuv, 2, 3 to

CLOSED face RLOD; (R) Waltz Turn; (R)

Waltz Turn to BUTTERFLY M to face WALL;

25-28 Repeat action meas 17-20;

29-32 Repeat action meas 21-24 except to end in OPEN FACING;

SEQUENCE: Dance goes thru two and one half times.

Ending:

1-3 (Twirl) Side, Behind, Side; Thru, Side, Close; Apart, —, Point.

## SOMEBODY LIKE ME — Hi-Hat 858

**Music:** Dick Cary — Saxophone, Guitar, Piano, Trumpet, Drums, Bass

**Choreographers:** Maurice and Lois Siebert

**Comment:** A good country tune and an easy two-step routine. Two sixteen measure parts with half of each part repeats.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

### PART A

1-4 (Face to Face) Side, Close, Side, —; (Bk to Bk) Side, Close, Side, —; Circle Away Two-Step, On Arnd Two-Step end M face WALL;

5-8 Side, Behind, Side, Thru to SEMI-CLOSED; Rock Fwd, —, Recov, —; Back, Close, Fwd, Close; Walk Fwd, —, 2, — to BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to remain in SEMI-CLOSED;

### PART B

1-4 Fwd Two-Step; (W Under to TAMARA) Fwd Two-Step; Wheel R 1/2, 2, 3 facing RLOD, —; Unwrap Spot Turn, 2, 3, to BUTTERFLY SIDECAR M facing LOD, —;

5-8 Wheel L 1/2, 2, 3 facing RLOD, —; (Twirl) Back, Side, Thru to SEMI-CLOSED facing LOD, —; Fwd, Close, Back, Close; Walk Fwd, —, 2, —;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL;

SEQUENCE: A — B — A — B — remain in SEMI-CLOSED for Ending.

Ending:

1-2 (Twirl) Walk Fwd, —, 2, —; Apart, —; Point, —;

## PHOENIX RHUMBA — Hi-Hat 858

**Music:** Dick Cary — Clarinet, Harmonica, Accordion, Piano, Guitar, Trumpet, Drums, Bass, Rhythm devices

**Choreographers:** Tommy and Geneve Thomas

**Comment:** Good music to tune "By The Time I Get To Phoenix" in slow rhumba rhythm. Routine is quite basic (easy) and half of the dance is repeated.

### INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

### PART A

1-4 Fwd, 2, 3, —; Fwd, 2, 3, —; Rock Side, Recov, Cross, —; Side, Close, Fwd, Touch;



5-8 **Point Swd, Touch, Fwd, Touch; Point Swd, Touch, Fwd, Touch; Point Swd, Touch, Fwd, Touch; Point Swd, Touch, Fwd, Touch;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

#### PART B

1-4 **Side, Close, Fwd, —; Side, Close, Side, —; Cross Rock to SEMI-CLOSED, Recov to CLOSED, Close, —; Cross Rock to REV SEMI-CLOSED, Recov to CLOSED, Close, —;**

5-8 **(W Under) Side, Close, Fwd, —; (On Arnd) Side, Close, Back, —; Star R, 2, 3, —; (W R Spin) Arnd, 2, 3 to CLOSED M facing LOD, —;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: A — B — A — B — Ending.

Ending:

1-3 **Side, Close, Fwd, —; Pivot, 2, 3, —; Apart, —, Point, —.**

### I'VE HEARD THAT SONG BEFORE — Grenn 14118

**Music:** Al Russ — Saxophones, Trumpets, Piano, Bass, Drums

**Choreographers:** Al and Carmen Coutou

**Comment:** Good music and a two-step routine for experienced dancers. Four measures are repeated.

#### INTRODUCTION

1-4 **OPEN Wait; Wait; Walk, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;**

#### PART A

1-4 **Fwd, 2, 3, —; Pick up to CLOSED, —, Fwd, 2; 3, —, 4, —; L Turn, 2, Close facing RLOD, Back;**

5-8 **Back L Turn, —, Turn to face LOD, Close; Fwd, —, Manuv, —; Turn Two-Step; Turn Two-Step M facing LOD;**

9-12 **Fwd, —, Manuv, —; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step M facing WALL;**

13-16 **Side, Behind, Side, Pick up to CLOSED M facing LOD; L Turn, 2 to BANJO face RLOD, Back, —; R Turn Side, Front to SIDECAR, Side, Back to BANJO face RLOD; R Turn Side, 2 to SIDECAR face LOD, Fwd to CLOSED, —;**

#### PART B

17-20 **Fwd, —, 2, 3; Fwd, —, 2, 3; Fwd, R turn to face WALL, Close, Step; Pivot, —, 2 to face LOD, —;**

21-24 Repeat action meas 17-20 except to end in OPEN facing LOD:

25-28 **Fwd, 2, 3, —; (W Roll XIF) 4, 5, 6 to LEFT OPEN, —; Fwd, 2, 3, —; Apart, —, Recov, —;**

29-32 **(Change Sides) Front, Side, Front/Side, Front to OPEN; Fwd, —, Manuv to CLOSED, —; Turn Two-Step; Turn Two-Step to OPEN facing LOD;**

#### BRIDGE

1-2 **Walk, —, 2, —; 3, —, 4, — to SEMI-CLOSED;**

SEQUENCE: A — B — Bridge — A — B — A — Ending.

Ending:

1-4 **Fwd, —, 2, 3; Fwd, —, 2, 3; Fwd, —,**

**Manuv to LOOSE-CLOSED face WALL, —; Side/Front, Side, Touch, Point.**

### COME TO ME — Grenn 14118

**Music:** Al Russ — Violins, Saxophones, Piano, Drums, Bass

**Choreographers:** Oscar and Fran Schwartz

**Comment:** An easy waltz routine to excellent music. Dance is thirty two measures long with twelve of them repeats. Both left and right face turning waltz are used.

#### INTRODUCTION

1-4 **DIAG. OPEN Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;**

#### PART A

1-4 **(L) Waltz Turn; Bwd Waltz; (R) Waltz Turn; (R) Waltz Turn to end M face WALL;**

5-8 **Bk Twinkle to L OPEN; (Twirl) Manuv to SIDE CAR; Twinkle to BANJO; Feather to CLOSED M facing LOD;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

#### PART B

17-20 **Fwd, —, —; Back, —, —; (L) Waltz Turn; (L) Waltz Turn;**

21-24 Repeat action meas 17-20 except to end in SEMI-CLOSED:

25-28 **Fwd Waltz; (W Arnd) CLOSED Hook, Turn, 2 to end M facing RLOD; Dip Back, —, —; Recov, Touch, —;**

29-32 **(R) Waltz Turn; Waltz Turn; Waltz Turn; (Twirl) Fwd Waltz;**

SEQUENCE: A — B — A — B — Tag.

Tag:

1-4 **Fwd, —, —; Back, —, —; (L) Waltz Turn; (L) Waltz Turn to SEMI-CLOSED;**

5-8 **Fwd Waltz, Fwd, Face, Close to BUTTERFLY M face WALL; Balance L, 2, 3; Balance R, 2, 3; Ack.**

### LB SPECIAL

By Lee Buckingham, San Leandro, California

**One and three ladies chain**

**Two and four right and left thru**

**One and three pair off**

**Do-sa-do outside two to an ocean wave**

**Spin chain thru boys run couples circulate**

**Ends trade girls fold**

**Allemande left**

#### TD

By Ted Wegener, Gardena, California

**Heads like a Suzy Q**

**Opposite right partner left**

**Out to the corner**

**Do-sa-do all the way around to an ocean wave**

**Rock it Jack swing thru turn right**

**Right and left boys trade box the gnat**

**Do-sa-do all the way look her in the eye**

**Star thru girls turn back**

**Boys run around that same girl don't stop**

**Cast off three quarters 'round**

**Square thru when you come down**

**Three quarters 'round**

**Right left right**

**Left allemande**



### **A CORNER FIGURE**

By Stub Davis, Waurika, Oklahoma

Head gents and corner up and back  
Star thru across from you  
Face the outside circle four  
All the way and a little more  
Ladies break to line of four  
Forward eight and back you reel  
Pass thru wheel and deal  
Center four pass thru centers in  
Cast off three quarters round  
Ends trade centers right and left thru  
Ends star thru California twirl  
Everybody roll way half sashay  
Everybody left allemande  
Partner's right right and left grand

### **SUPER SPORT**

By Don (The) Bishop, Montclair, California

Heads promenade half way 'round  
Sides right and left thru  
Heads half square thru  
Swing thru two by two  
Spin the top right and left thru  
Pass thru on to the next  
Star thru  
Do-sa-do to an ocean wave  
All eight circulate  
Swing thru two by two  
Spin the top  
Go on you do a right and left thru  
Then slide thru  
Allemande left

### **SLIDE TO DIXIE**

By Ralph Kinnane, Birmingham, Alabama

Head couples star by the right  
Back by the left  
Star promenade the corner  
Back out circle eight  
Four men forward and back  
Square thru three quarters round  
Separate around one line up four  
Forward eight and back  
Four girls pass thru around one  
Into the center pass thru  
Split two both turn left  
Men slide thru dixie grand  
Right left right  
Allemande left

### **THEN LADIES ROLLAWAY**

By Bill Barton, Cornish Flats, New Hampshire

Sides right and left thru  
Couple number one face the corner  
Box the gnat sets in order  
New sides cross trail thru  
Separate around two line up four  
Pass thru wheel and deal  
Centers left turn thru  
Spin chain thru  
Centers run right bend the line  
Circle eight  
Three ladies roll away  
Three ladies roll away  
Four ladies rollaway  
Right and left grand

### **THREE LITTLE LADIES**

By Vera Baerg, Los Alamitos, California

Four ladies chain across the way  
Number one do a half sashay  
Circle up eight you're doing fine  
Head gents break (with left hand)  
Make two lines  
(One line of three and one line of five)  
Forward eight and back with you  
Ends move up and star thru  
Circle eight and hear me say  
Three little ladies half sashay  
Three little ladies half sashay  
Three little ladies half sashay  
Allemande left

### **FORWARD SIX IS BACK AGAIN**

By Allen Lloyd, Temple City, California

Two and four right and left thru  
Head ladies chain right  
New head ladies lead right  
Circle three  
Two ladies break make a line for me  
Forward six and back you go  
Right hand high left hand low  
Spin the girls and let them go  
Lonesome gents go up to the middle and back  
Just you two slide thru step forward  
Circle four a full turn  
Heads break to a line of four  
Pass thru  
Bend the line cross trail  
Allemande left

### **SINGING CALL\***

### **ONE MORE RIDE**

By Deuce Williams, Dearborn Heights, Michigan  
Record: Top 25183, Flip Instrumental with  
Deuce Williams

OPENER, MIDDLE BREAK, ENDING  
Join up hands and circle left  
Go walking 'round the square  
Allemande left in alamo style  
Come back and balance there  
Swing thru with a right and left  
Balance once you know  
Swing thru and with the next girl  
Do-sa-do one time full around  
Men star left move along in time  
Home you go swing that girl  
Then promenade her takin'  
One more ride one more ride  
FIGURE

Heads promenade halfway sides square thru  
Count four hands till you meet that pair  
Do a swing star thru  
Now when you're done Frontier whirl  
Balance up and back pass thru  
Wheel and deal center two square thru  
Just three hands find the corner  
Swing that lady too go allemande left  
Come back do-sa-do then promenade  
For one more ride

We gotta' take one more ride  
SEQUENCE: Opener, Figure for heads, Middle  
break, Figure for sides, Ending



## ELLIOTT'S CORNER

**I**NTRODUCING THE Square Thru for the first time in a learners' group how frequently do you limit your material to a standard four-hand figure and a three-quarter Square Thru? George Elliott for one believes that good drill material for this movement must include more than these two samples. For this reason he takes a section from his notebook on the subject of five-hand Square Thrus and suggests it as good workshop material for everyone — not just new dancers alone.

Promenade eight and don't slow down  
Keep right on walking those gals around  
One and three wheel right around  
Square thru three quarters 'round  
When you come down  
Go on to the next and square thru  
Go five hands round count to five  
When you come down  
Go on to the next and star thru  
Then eight chain four  
One two buckle your shoe  
Three four and star thru  
Find old corner left allemande  
Partners all a right and left grand

One and three go forward and back  
Same four square thru  
Go all the way around  
When you come down you split two  
Go round one and line up four  
Forward eight and back once more  
Now pass thru and join hands  
Arch in the middle ends duck thru  
Square thru five hands you do  
When you get thru split two  
Round one and line up four  
Forward eight and back once more  
Pass thru and join your hands  
Arch in the middle ends duck thru  
Now square thru five hands around  
Go five hands when you come down  
Find old corner left allemande  
Partners all a right and left grand

One and three go forward and back  
Same four square thru  
Go all the way around  
Sides divide and star thru  
Inside four California twirl and  
Square thru go four hands is what you do  
Sides divide and star thru  
Inside four California twirl and  
Square thru go all the way you do  
Sides divide and star thru  
Inside four California twirl and  
Square thru go five hands  
Sides divide and star thru  
Now find old corner left allemande  
Partners all a right and left grand

One and three go forward and back  
Same four pass thru and separate  
Go round one and line up four  
Forward eight and back once more  
Now star thru and double pass thru  
First couple left next go right  
On to the next right and left thru  
Face that two and pass thru  
Wheel and deal  
Inside four square thru go five hands  
Go five hands when you come down  
Find old corner a left allemande  
Partners all a right and left grand

Join your hands and make a ring  
Circle left with pretty little thing  
Circle left is what you do  
Face your corner and star thru  
Swing this girl and she'll swing you  
One and three break your swing  
Promenade half way around the ring  
Side two a half sashay  
Heads square thru go five hands round  
Five hands around when you come down  
You turn back  
With the lady on your left  
It's a left allemande  
Partners all a right and left grand

One and three go forward and back  
Same four square thru five hands around  
Go five hands around when you come down  
You separate go round one  
Come back to the middle and do-sa-do  
Go once around and ocean wave  
When you come down balance forward and back  
Now pass thru  
A right and left thru with outside two  
Turn 'em right around and dive thru  
Now star thru then right and left thru  
Turn the girl and face that two  
Trail thru find old corner left allemande  
Partners all right and left grand

### BARGE THRU TWO BOYS TWO GIRLS

By Fred Christopher, St. Petersburg, Florida  
Heads cross trail thru go around two  
Hook right on make lines of four  
Go up and back barge thru don't be late  
Swing thru centers run couples circulate  
Ends circulate bend the line  
Barge thru keep in time  
Swing thru turn partners right  
Don't just stand go full around  
Left allemande

### ROLLAWAY HALF SASHAY

By Gene Pearson, Groves, Texas  
From lines of four or  
wheel around from a promenade  
Heads wheel around right and left thru  
Rollaway half sashay star thru  
Centers rollaway half sashay turn thru  
Centers in cast off three quarters  
Star thru  
Outside two rollaway half sashay  
Everybody left allemande



## DO SA DO TO AN OCEAN WAVE

By Dick Bayer, Fenton, Michigan

Side ladies chain to the right  
Head men take your partner and corner  
Go forward six and back  
Do-sa-do to an ocean wave  
Triple swing thru  
Slide thru  
Left allemande

## TRADE SECRET

By Ed Fraidenburg, Flint, Michigan

Heads square thru then  
Do-sa-do the outside two swing thru  
The ends trade and the centers circulate  
Swing thru and a right and left thru  
Now dive thru pass thru  
Now swing thru the outside two  
The ends trade centers circulate  
Now swing thru right and left thru  
Dive thru and pass thru  
Left allemande

## SINGING CALL\*

## THAT'S LIVIN'

By Bob Page, Hayward, California

**Record:** Scope 518, Flip Instrumental with  
Bob Page

**FIGURE:**

Four ladies chain three quarters  
And maybe  
You'll roll promenade that pretty baby  
Head two wheel around  
Pass thru and bend the line  
Go up and back star thru do-sa-do  
Go once around and eight chain four  
In happiness you'll swing your corner lady  
Left allemande and weave the circle  
When you meet you promenade  
That's livin'

\* Roses bloomin' all over the place  
Got bouquets for the human race  
That's livin' baby that's livin'

**MIDDLE BREAK**

Join your hands and circle left  
That's livin'

You've got your pretty girl  
That's livin'

Allemande left with the corner mate  
Right hand turn your pretty maid  
Gents star left once around that square  
Box the gnat

Four ladies promenade the square  
Come on home and do-sa-do once around  
Allemande left weave around the circle  
When you meet you promenade  
That's livin'

\* Sounds are ringin' inside of me  
I can't quit hummin' their melody  
That's livin' baby that's livin'

\* Promenade your lady fair  
Take a walk around that square  
That's livin' baby that's livin'

**SEQUENCE:** Figure twice, Middle break,  
Figure twice

Here are two figures from Dewey Glass, Montgomery, Alabama, using Ripple The Wave.

Heads star thru Frontier whirl  
Do-sa-do to an ocean wave balance  
Head men ripple the wave balance  
Side ladies ripple the wave balance  
Girls trade men trade  
Box the gnat  
Change hands  
Left allemande

Promenade heads wheel around  
Right and left thru  
Do-sa-do to an ocean wave balance  
Head men ripple the wave balance  
Swing thru balance  
Head ladies ripple the wave balance  
Swing thru balance  
Side men ripple the wave balance  
Right and left thru  
Two ladies chain  
Crosstrail thru  
Left allemande

## SINGING CALL\*

## BELLS ON MY HEART

By John Shallow, Diamond Bar, California

**Record:** Windsor 4913, Flip Instrumental with  
John Shallow

**OPENER, MIDDLE BREAK, ENDING**

Allemande left you do the daisy chain  
Right and left you turn back one  
Right hand 'round the corner jane  
Go forward two then you turn back one  
Left hand around the corner girl  
Go forward two turn back one  
Right hand 'round the corner girl  
Go forward two do-sa-do once around you go  
Then promenade there's a light I see  
I've got bells on my heart tonight

**FIGURE:**

Heads promenade half way 'round that floor  
Go to the right circle four make a line  
Go up and back pass thru  
Bend the line star thru  
Square thru three quarters 'round  
Swing the corner girl  
Once around my friend allemande left  
Come back one and then promenade  
There's a light I see

I've got bells on my heart tonight

**ALTERNATE BREAK:**

Walk around the corner girl  
See saw 'round your own  
Allemande left grand right and left  
Meet your own then you promenade  
Promenade but don't slow down  
One and three wheel around  
Right and left thru turn your girl  
Cross trail find the corner  
And you go left allemande promenade  
There's a light I see

I've got bells on my heart tonight

**SEQUENCE:** Opener, Figure twice for heads,  
Middle break, Figure twice for sides, Ending



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(LETTERS, continued from page 3)

is in August and by the time these listings are published we are about to change presidents again. Might a poll of those contributing be of help to determine the month to publish the guide listings? Just a suggestion from a grateful dancer.

Alice Kniss  
Kalamazoo, Mich.

Dear Editor:

We take this opportunity of thanking you on behalf of all our Canadian friends for the wonderful work that has been done and the strong interest and enthusiasm which you generate thruout all the dancing community of the Americas (overseas, too!).

John Mountford  
Downsview, Ont., Canada

Dear Editor:

As a "convinced" reader of Sets in Order, I look forward to every issue. You should be proud of the well-rounded view you give to the wonderful world of square dancing. As a novice teacher and caller I am excited about your new training manual, "The Basic Course

of American Square Dancing." If the quality of it measures up to the usual quality of your magazine, I feel that it also will be a publication that you can be proud of.

I am associated with the Tradewind Square Dance Club which, to the best of our knowledge, is the only teenage square dance club between Houston and New Orleans. We put on an annual Christmas Festival by ourselves and primarily for teenagers but we heartily welcome all adults, as well.

Donald L. Buzzingham, Jr.  
Nederland, Texas

Dear Editor:

Please renew our subscription to Sets in Order. We surely don't want to miss any issues. We thoroughly enjoy reading it each month and frequently refer to back issues. We hope that you are continuing the practice of sending the 12-inch LP records called by various noted callers as a subscription bonus. We have three at the present time and enjoy listening to them. We have even used them with new dancers to show different styles of calling. Also, being in the military, it is possible that we might be sent to an area where no dancing is available

---

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As this issue of Sets in Order is being prepared for the press, The Caller/Teacher Manual is in the final stages of production. It appears that mailing of these advanced copies will be delayed until about April 15. We assure you that books will be mailed out as soon as they are received from the printer. They will be well worth waiting for. Thank you for your patience.

Get your copy now. \$5.00 per copy from your favorite square dance dealer, or send your check or money order to Sets in Order, 462 N. Robertson Blvd., Los Angeles, California 90048. Your copy will be sent to you postpaid.



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and we could at least "hear" square dancing.

Donald R. Ream  
Otis AFB, Mass.

Dear Editor:

My husband and I have just returned to England after spending almost four very wonderful and memorable months in the States. We sailed from Southampton on the Queen Elizabeth, with our car, and toured some 10,500 miles in your very beautiful country — so vast, with ever-changing scenes.

As we are square dancers and have many

friends in the States, we had plenty to keep us busy in the evenings and of course, went sight-seeing in the daytime. I would like very much to thank all of these very good and friendly folks thru the pages of Sets in Order, which I know is always in great demand and read by most of them. We really were greeted and met by all in such a manner it made us feel like a King and Queen.

We must have visited some 40 or more clubs and, as I am a club caller myself, had the pleasure of giving a guest call at most of them.

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After 22 years of wearing two hats as a caller and a soldier, Cal will retire from the United States Air Force September 1, 1969 to devote full time to square dance calling.

Cal is making a square dance picture brochure on his past years of calling. If any of you have any pictures from his dances, please send them in. They will be returned.

Cal will be available  
for calling dates after September 1, 1969

For information write Sharon Golden  
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Oct. 24-26—Marshall Flippo (Sold Out)

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Write for Brochure: Chula Vista Resort, Wisconsin Dells, Wis. 53965

We started in Connecticut, spent five weeks in San Francisco, where we were made honorary members of the Gingham Squares. On to Phoenix, Houston, New Orleans and Florida and then to Washington. Everywhere we found the same overwhelming reception.

Connie and Reg Mogridge  
Winchester, Hants., England

### On Madeline and her Articles

Dear Editor:

Many thanks for featuring Madeline Allen's articles in recent issues of your magazine. I

must admit that I do not always read S.I.O. from cover to cover but I do read her articles very carefully. They certainly reflect the philosophy of square dancing at its best. I particularly enjoyed her comments on the place of colorful square dance clothing in this carefree hobby. I also hope that the current popularity of the white shirt for men soon lessens, especially for those men who appropriately wear them to church and to business. It seems to me that bold checks, plaids and stripes would be a welcome change.

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As to the extremely short dresses now worn by the women, I keep picturing them as walking umbrellas or lampshades and welcome the day that hemlines drop to a more graceful and becoming length, regardless of street-length dresses.

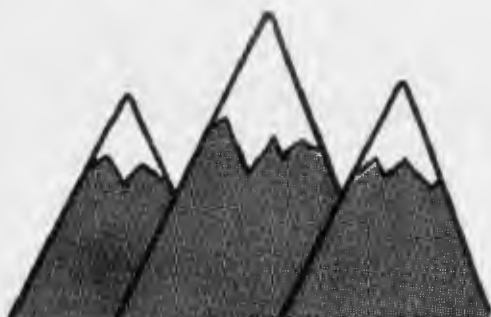
More of Madeline Allen's perceptive articles, please.

Dorothy H. Neitzke  
Vista, Calif.

Dear Editor:

I want to place a big "OK" on Madeline

Allen's article on "Square Dancing Away From Home" in the January Sets in Order. Yes, we have heard the wonderful welcome sent out from friendly square dancers where we have danced on various occasions while traveling. A couple of years ago while on vacation in the Los Angeles area, we danced with the Gladstones Club in Azusa with Ray Cox and two other callers. We had a wonderful time. Last year while out there on vacation we were visiting in Oxnard and "lucky us," the couple we were visiting have just recently become ardent



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square dancers so we were doubly entertained by attending their club, the Romping Stompers.

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We have discovered in the "art of square dancing" that it is a most relaxing hobby. My husband is a policeman and he truly needs

something to make him forget the trials and tribulations of the human race these days.

Dorothy Chadwell  
Monte Vista, Colo.

Dear Editor:

Something has to be done — and now — for the small clubs. They are folding all over the country and some of the members quit dancing altogether when this happens. They should join another club and help strengthen it.

There are dozens of small towns around Los Angeles alone that have three and four clubs,



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none of which can support themselves. If they would all join together they could grow as new members were brought into the field and soon become strong clubs..

So I hope the small clubs will unite and not wait for some disaster like Keokuk to make them get together.

Bob Helms  
Newhall, Calif.

The idea of small clubs joining together has been suggested many times in the past and yet one can understand the reluctance of individuals

to give up club identity. The best thing in the world would be hopefully to find ways for each club to grow and become sturdy again. I think we all agree with this. In lieu of it, of course, your suggestion is one that may become a necessity.  
—Editor

Dear Editor:

We have taken your magazine for many years and enjoy it so much we couldn't live without it.

Helen Day  
Rock Springs, Wyoming

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Dear Editor:

We are quite impressed with your editorship of *Sets in Order*. When we look back to it many years ago, it was already a fine magazine. But you have managed each year to build it up a little higher. When are you going to reach the top?

Jack Vanstone  
Toronto, Ont., Canada

### SPELLING SQUARE

Roy and Lee Long, of the National Convention Executive Committee, have an interesting

concept in spelling the word, "Square," as reported in the Birmingham (Ala.) Square Dance Assn. Tips. Here are excerpts:

**S** — Square dancing is Sensible . . . The hours spent at a square dance cannot take one away from other obligations to the extent that it would not be sensible and the cost of the square dance activity to an individual is probably the most sensible amount of money one could spend on entertainment . . .

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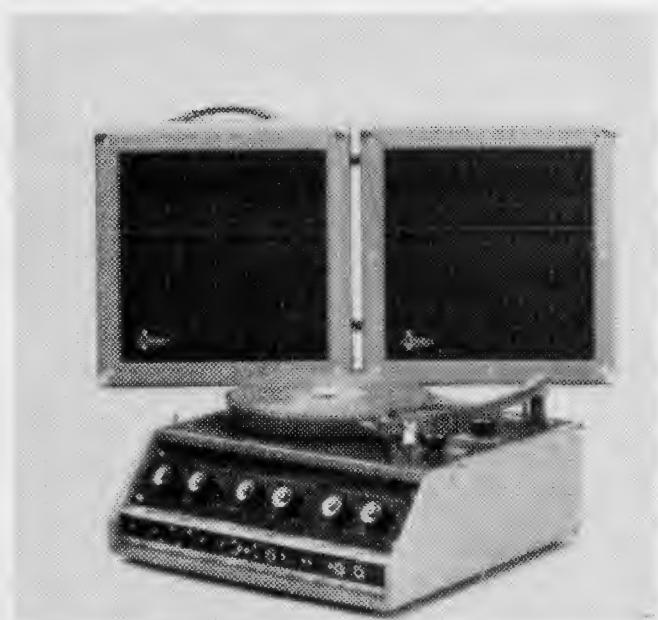
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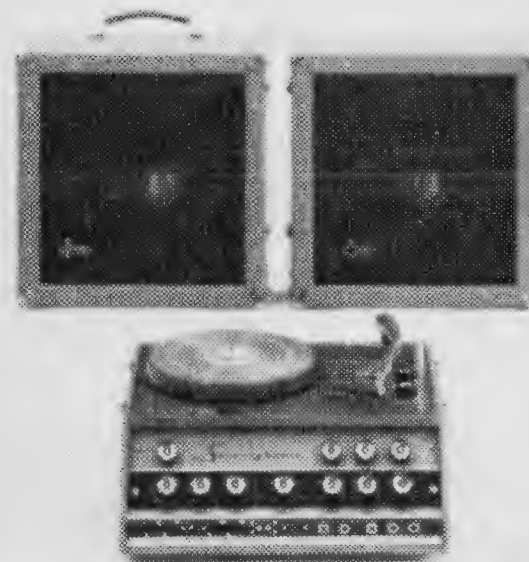
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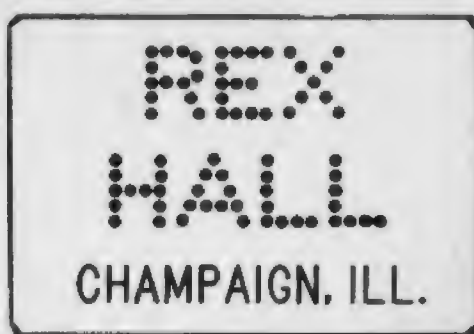
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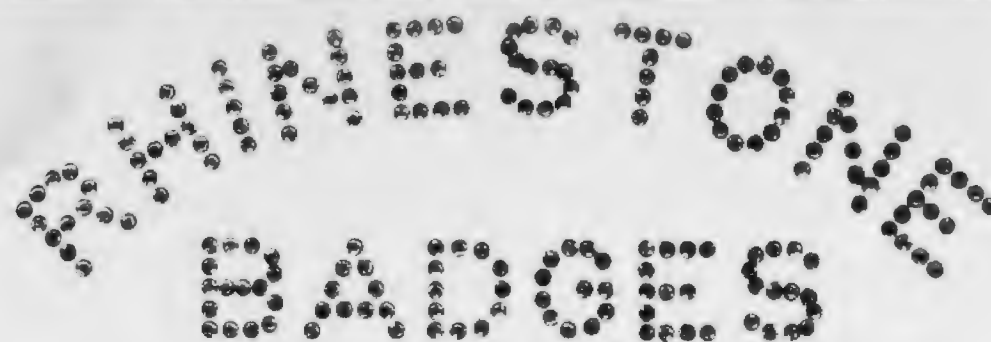
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are the ones who remain year after year . . . The quantity could either mean the number of people attending or the number of times a week they go within a given period . . . We venture to say that if you are a Quality dancer you have found a Quantity that suits you.

**U** — We find that Universal is a fitting description for this letter. Thru our traveling callers, military personnel and square dance publications, the square dance activity has become universal . . .

**A** — For this letter we use Artistry. Square dancing, as all dancing, is an art and with the addition of styling and exhibitions, it is real Artistry.

**R** — Square dancing is synonymous with Recreation . . .

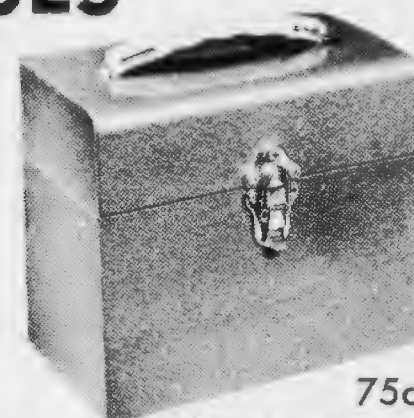
**E** — The final letter in our SQUARE we believe should stand for Educational — and in so many ways beyond just learning to square dance. We learn to be tolerant of our fellowmen; we learn the art of coordination and cooperation . . .

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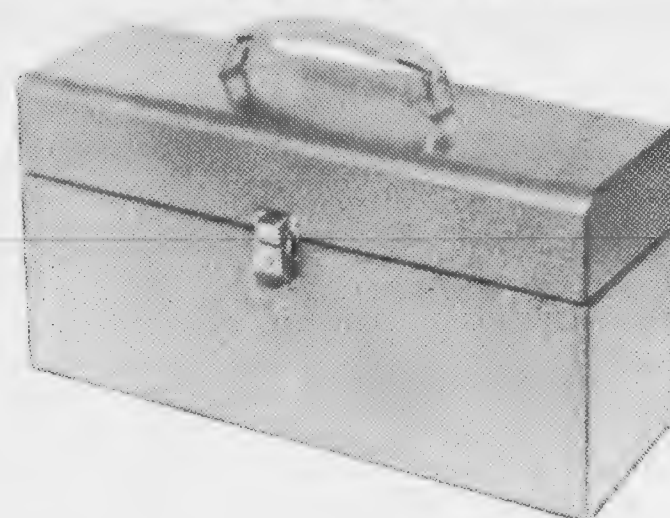
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*Jack and Margery Vanstone  
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**J**ACK AND MARGERY VANSTONE have many years of dancing behind them. Before they were married Margery danced for five years in the chorus line of a troupe that visited all the Canadian Armed Service Camps in Ontario. This is where they met. Jack danced with a Danish folk group for several years. He holds a specialist teaching certificate in Physical Education — and in Mathematics, as well.

A personal friend who was also a Physical Education teacher talked the Vanstones into attending their first square dance. They were most agreeably surprised at how much fun they had. This was in 1949 and they have been ardent dancers ever since.

Their interest in round dancing started thru association with Frank and Carolyn Hamilton when they first came to Canada and were featured at an institute. At that time, Hot Lips was the real challenge. When Jack and Margery had mastered this, they felt they had reached the ultimate.

As dancers they have attended many institutes, festivals and conventions. They have instructed at the National Convention and also



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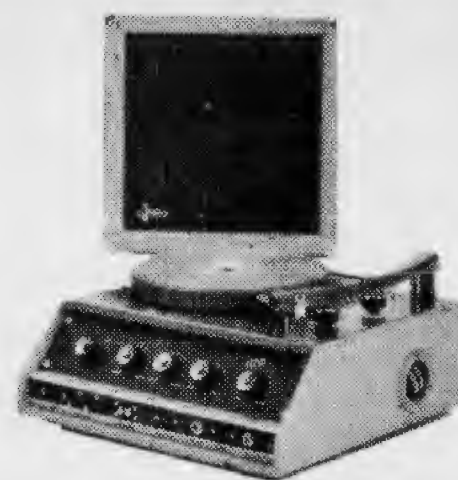
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served on panels there, in addition to being on staff at Richmond Annual Festival. When their round dance leader left, they took over the advanced club, Style-A-Round.

Jack and Margery feel that more square dancers should also round dance as it develops poise and the ability to move in time to the music.

Any extra spare time the Vanstones have is given over to their two daughters, a round dancing poodle called Pebbles and their other

hobby, traveling.

### TOP OHIO ROUNDS

In Ohio, as in the rest of the nation, Molly 'n Me, on the Hi Hat label, continues to be one of the favorite round dances; it was at the top of the Ohio list in February. Following were Miss Frenchy Brown, Just as Much as Ever, Roses, Quintango, Makin' Whoopee, Trumpet Talk, The Last Waltz, Green Alligators with My Shy Violet and Japanese Sandman tied for 10th place.

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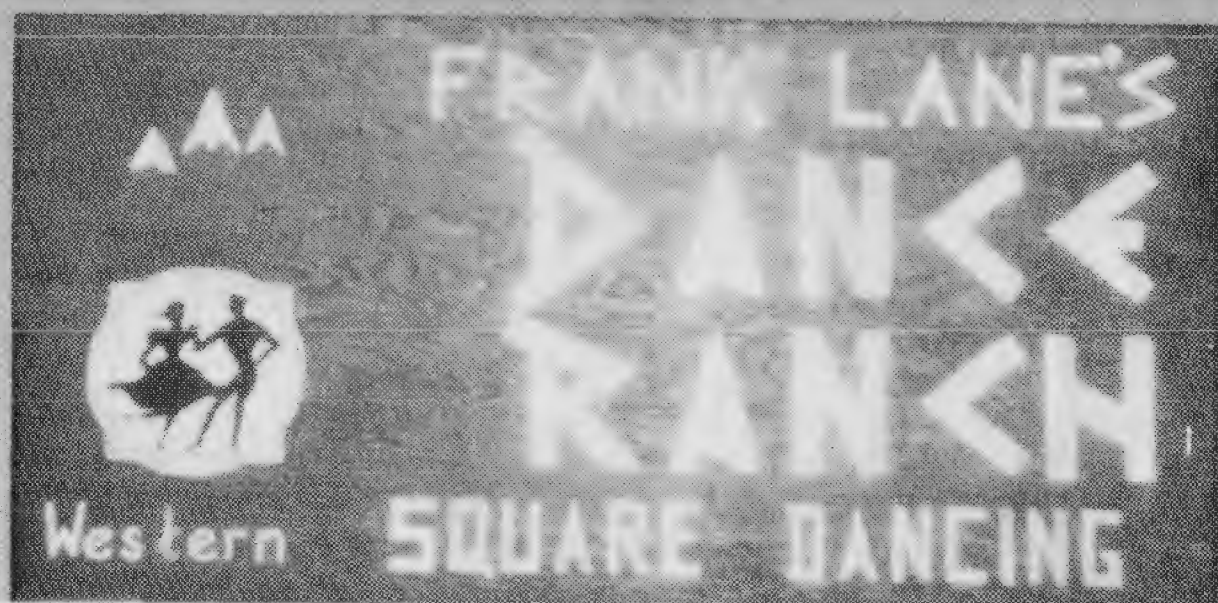
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# HOMES for SQUARE DANCING



*Frank Lane's Dance Ranch,  
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SUMMER, 1968, was the first period of operation for the Dance Ranch owned by square dancing's own Frank Lane. Located on a main highway into Estes Park, an outstanding vacation area, the Dance Ranch is a concrete block building, 70 feet square. Small miracles got the 70-foot ceiling trusses up Big Thompson Canyon to the Ranch; came along in the help of square dancers to get the project finished. There was the electrician who did the wiring; the vacationing acoustical tile man who came in at 6 A.M. to work before he had to leave at 9 A.M.; the contractor who contributed so much know-how; the host of nail-pounders who did their part.

Interior walls are of cherry paneling, the caller's dais close to the front so Frank can see people coming in. There are about 30 light fixtures with four fluorescent tubes in each; Frank likes a bright hall! The floor is maple, with only sealer, a slight bit of dance wax and dancing feet to bring it to a fast, excellent dance space.

"The air-conditioning," says Frank, "is provided by the Lord. We have screened jalousie-type windows on three sides of the hall. By the time the dance is ready to start on a summer evening the cool mountain air has done its work".

Visiting square dancers may enjoy Frank and other callers at the Dance Ranch from June 9 thru Labor Day, Monday thru Saturday. Nearby accommodations run from a campground next door to deluxe hotels. For more information write Frank Lane, P. O. Box 1382, Estes Park, Colo. He and his wife Barbara will welcome dancers from everywhere.



Frank Lane's Dance Ranch under construction.  
Note the setting!

The maple floor is being laid.





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(RECORDS, continued from page 6)

promenade (Figure) Head ladies chain — lead  
right circle half — dive thru — pass thru —  
split two round one — star right — corner alle-  
mande — do-sa-do — corner swing — prome-  
nade.

**Comment:** A well timed figure to a contemporary  
tune. Music has strong rhythm. Rating: ☆☆☆

### LITTLE ARROWS — Blue Star 1842

**Key: F**

**Tempo: 124**

**Range: High HC**

**Caller: Al Brundage**

**Low LA**

**Music:** Western 2/4 — Guitars, Piano, Vibes,  
Clarinet, Trumpet, Drums, Bass

**Synopsis:** (Intro) Four ladies promenade — star  
thru — promenade — heads wheel — right and  
left thru — cross trail — allemande — weave —  
do-sa-do — allemande — promenade (Figure)  
Heads promenade three quarters — sides right  
and left thru — pass thru — do-sa-do — swing  
thru — boys trade — swing thru — slide thru  
— pass thru — allemande — pass one — swing  
next — promenade.

**Comment:** A currently popular tune and an active  
close timed dance. Rating: ☆☆☆

### BELLS ON MY HEART — Windsor 4913\*

**Key: Two**

**Tempo: 129**

**Range: High HD**

**Caller: John Shallow**

**Low LB**

**Music:** Western 2/4 — Trumpet, Guitars, Bells,  
Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A new dance and music to a tune that  
was quite popular a few years back. This one  
is slightly higher than original. Dance uses  
standard patterns. Rating: ☆☆☆

### HAVE A LITTLE FAITH — Top 25181

**Key: C**

**Tempo: 126**

**Range: High HC**

**Caller: Jim Cargill**

**Low LC**

**Music:** Western 2/4 — Trumpet, Guitar, Banjo,  
Drums, Bass

**Synopsis:** (Break) Circle — reverse single file —  
girls backtrack — turn thru — allemande —  
weave — do-sa-do — promenade (Figure) Heads  
(sides) promenade three quarters — sides  
(heads) square thru three quarters — do-sa-do  
— ocean wave — swing thru — turn thru —  
allemande — do-sa-do — swing corner —  
promenade.

**Comment:** A smooth tune and a standard figure.  
Good singers will enjoy calling this one.

Rating: ☆☆☆

### ROAMIN' IN THE GLOAMIN' — Scope 517

**Key: F**

**Tempo: 130**

**Range: High HD**

**Caller: John Winton**

**Low LC**

**Music:** Western 2/4 — Guitar, Accordion, Drums,  
Bass

**Synopsis:** (Break) Circle — do-sa-do corner — see  
saw partner — men star right — allemande —  
weave — do-sa-do — promenade (Figure) Heads  
(sides) promenade half way — right and left  
thru — square thru — right and left thru — dive  
thru — square thru three quarters — corner  
swing — promenade.

**Comment:** A fast moving dance and lively music.



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3756 Government Blvd., Mobile 36609

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MODERN RADIO  
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1531 Clay Street, Oakland 94612

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S. D. RECORD ROUNDUP  
8575 W. Colfax, Denver 80215

**★ FLORIDA**

CROSS TRAIL SQUARE DANCE CENTER  
4150 SW 70th Court, Miami 33155

RECORD-RAC  
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Jacksonville 32207

**★ GEORGIA**

RECORD CENTER  
2581 Piedmont Rd. N.E. Atlanta 30324

**★ ILLINOIS**

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 60639

DELUXE MUSIC SQUARE DANCE SHOP  
4063 Milwaukee, Chicago 60641

**★ INDIANA**

STEVENS CAMERA SUPPLIES  
3600 So. Main St., Elkhart 46514

**★ KANSAS**

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1020 W. MacArthur Rd., Wichita 67216

**★ KENTUCKY**

PRESLAR'S WESTERN SHOP  
3111 South 4th St., Louisville 40214

**★ LOUISIANA**

DANCE-RANCH  
Carrollton Shopping Center,  
New Orleans 70118

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East Bridgewater 02333

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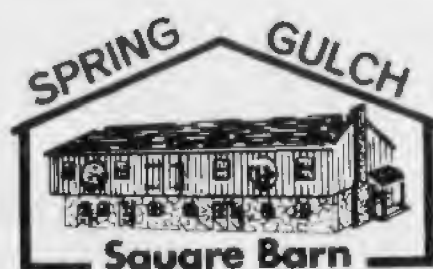
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Call is a bit wordy and probably dances and  
calls easier if slowed a little. Rating: ☆☆

**HELLO DOLL — MacGregor 2049\***

Key: E Flat Tempo: 126 Range: High HB  
Caller: Bill Ball Low LD

Music: Western 2/4 — Guitars, Piano, Accordion,  
Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: Excellent music and a standard dance  
pattern with good timing. Rating: ☆☆☆

**DONEGAL — Jewel 144**

Key: B Flat Tempo: 138 Range: High HB  
Caller: Jewel O'Brien Low LB

Music: Country 6/8 — Guitar, Banjo, Drums, Bass,  
Organ

Synopsis: (Break) Circle — allemande — do-sa-do  
— gents star left — do-sa-do — corner star thru  
— circle — rollaway — swing — promenade  
(Figure) Heads (sides) right and left thru —  
head ladies chain — square thru — do-sa-do —  
swing thru — turn thru — swing corner —  
promenade.

Comment: A new dance to a tune done several  
times before. Dance is active and tempo of  
music is very fast. Key selection is good.

Rating: ☆+

**DETOUR — Windsor 4912**

Key: C Tempo: 128 Range: High HC  
Caller: Marv Lindner Low LC

Music: Western 2/4 — Guitar, Violin, Accordion,  
Piano, Drums, Bass

Synopsis: (Break) Ladies chain — circle — alle-  
mande — forward two for thar star — shoot  
star — right and left grand — promenade (Fig-  
ure) Heads square thru — swing thru — men  
run right — wheel and deal — right and left  
thru — dive thru — square thru three quarters

## CURRENT BEST SELLERS

Fifty dealers and distributors of Square  
and Round Dance records in key cities  
throughout the United States and Canada  
were canvassed to find out just what records  
were selling in their individual area. The fol-  
lowing lists were made up from results of  
that survey as tabulated in mid-March.

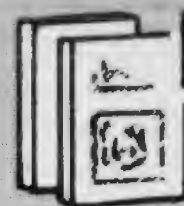
### SINGING CALLS

Little Ole' Winemaker	Kalox 1086
Gonna Have To Catch Me	Wagon Wheel 207
If They Could See	Wagon Wheel 600
Me Now	
Junita Jones	Bogan 1215
With two tying for fifth place	
Too Many Chiefs	Hi-Hat 370
Too Many Chiefs	Belco 116

### ROUND DANCES

Molly 'n Me	Hi-Hat 854
Japanese Sandman	Grenn 14116
Green Alligators	Hi-Hat 855
Madonna	Grenn 14117
Because Of You	Grenn 14112



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Royal Oak, Michigan 48067

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315 Main Street, Rochester 48063

CROSS TRAIL RECORD SERVICE  
12130 Center Road, Bath 48808

SCOTT COLBURN SADDLERY  
33305 Grand River, Farmington 48024

**★ MINNESOTA**

"AL" JOHNSON RECORDS  
4148 10th Ave. S, Minneapolis 55407

**★ MISSOURI**

DO-SAL SHOPPE  
1103 S. Crysler St., Independence 64052

**★ NEBRASKA**

J. L. BRANDEIS  
16th & Douglas, Omaha 68102

**★ NEW JERSEY**

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1159 Broad Street, Newark 07114

**★ NEW YORK**

BERLINER MUSIC SHOP  
154 4th Ave., New York 10003

**★ OHIO**

DART WESTERN SHOPPE  
1299 Goodyear Blvd., Akron 44305

F & S WESTERN SHOP  
1557 Western Avenue, Toledo 43609

**★ OREGON**

GATEWAY RECORD SHOP  
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PETRELLA'S RECORD SHOP  
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R.D. 3, Mechanicsburg 17055

RAY WARD RECORD SERVICE  
17 So. 1st St., Bradford 16701

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8724 Tonawanda, Dallas 75217

**★ WASHINGTON**

AQUA RECORD SHOP  
1230½ Westlake Ave. N., Seattle 98109

DECKER'S RECORDS  
E. 3936 17th Ave., Spokane 99203

**★ WEST VIRGINIA**

SQUARE DANCE & WESTERN SHOP  
182-A-9 Rte. 1, Wylie Ridge Rd.,  
Weirton 26062

**★ WISCONSIN**

MIDWEST RADIO COMPANY  
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Additional Dealers on Previous Page



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Hallelujah	Scope # 520
Happy Ways	Scope # 519
That's Living	Scope # 518
Roamin' in the Gloamin'	Scope # 517
Hoedown	Scope # 305



Dick Waibel

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— corner swing — promenade.  
**Comment:** Good music and an updated dance to  
an old favorite tune. Rating: ☆☆☆

#### THAT'S LIVIN' — Scope 518\*

Key: Three      Tempo: 127      Range: High HC  
Caller: Bob Page      Low LB

**Music:** Western 2/4 — Guitars, Vibes, Drums, Bass  
**Synopsis:** Complete call printed in Workshop.

**Comment:** A good tune and a close timed stand-  
ard dance pattern. Lead of tune is not strong.  
Rating: ☆☆☆

#### WHERE YOU'RE GONNA BE — Top 25182

Key: Three      Tempo: 127      Range: High HC  
Caller: George Peterson      Low LE

**Music:** Western 2/4 — Trumpet, Guitar, Banjo,  
Drums, Bass

**Synopsis:** (Break) Ladies promenade — swing —  
circle — allemande — weave — do-sa-do —  
promenade (Figure) Heads (sides) promenade  
halfway — half square thru — swing thru —  
boys run — couples circulate — wheel and deal  
— dive thru — pass thru — corner swing —  
allemande — promenade.

**Comment:** A country tune with good drive. The  
figure is close timed and quite active. Word  
meter is excellent. Rating: ☆☆☆

#### R/D RECORD REVIEWS

Under a new system started earlier this year,  
new Round Dance record releases will be cov-  
ered, as space allows, in the center of the  
Workshop section. As an example, you will  
find the cues for six current rounds starting  
on page 40.

#### LAURA — Grenn 12108

Key: E Flat      Tempo: 127      Range: High HC  
Caller: Ron Schneider      Low LD

**Music:** Western 2/4 — Trumpet, Guitar, Banjo,  
Drums, Bass

**Synopsis:** (Break) do-sa-do corner — seesaw part-  
ner — pass corner — swing — circle — alle-  
mande — forward three — turn thru — alle-  
mande — do-sa-do — promenade (Figure)  
Heads (sides) half square thru — circle four to  
a line — pass thru — Frontier whirl — ladies

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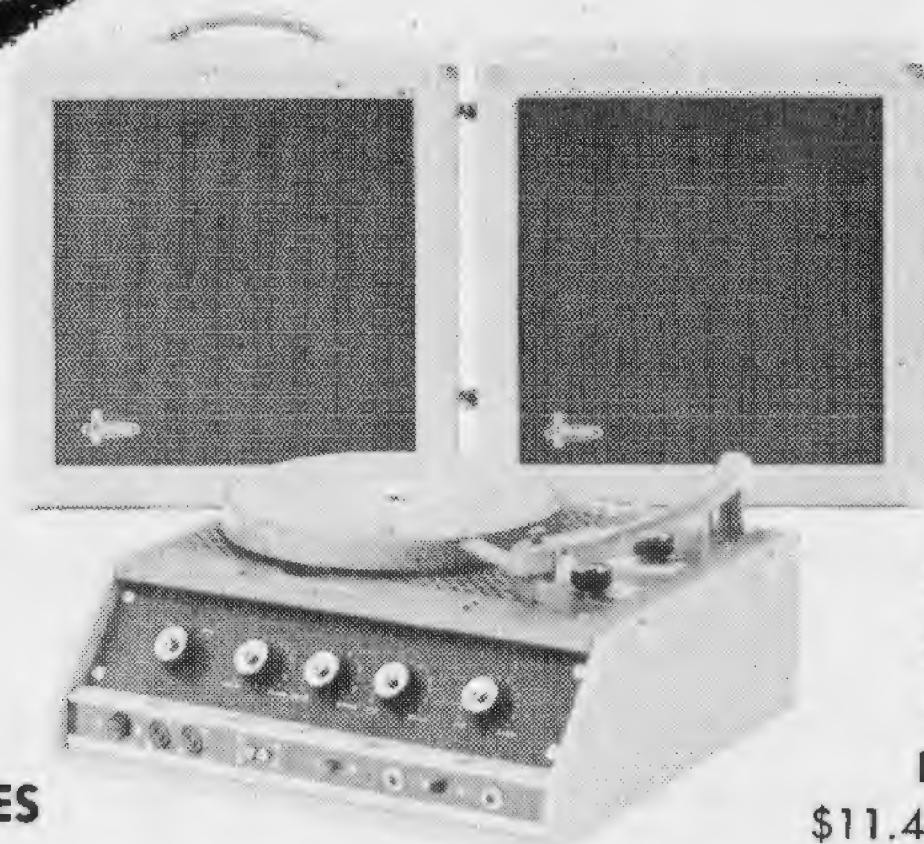
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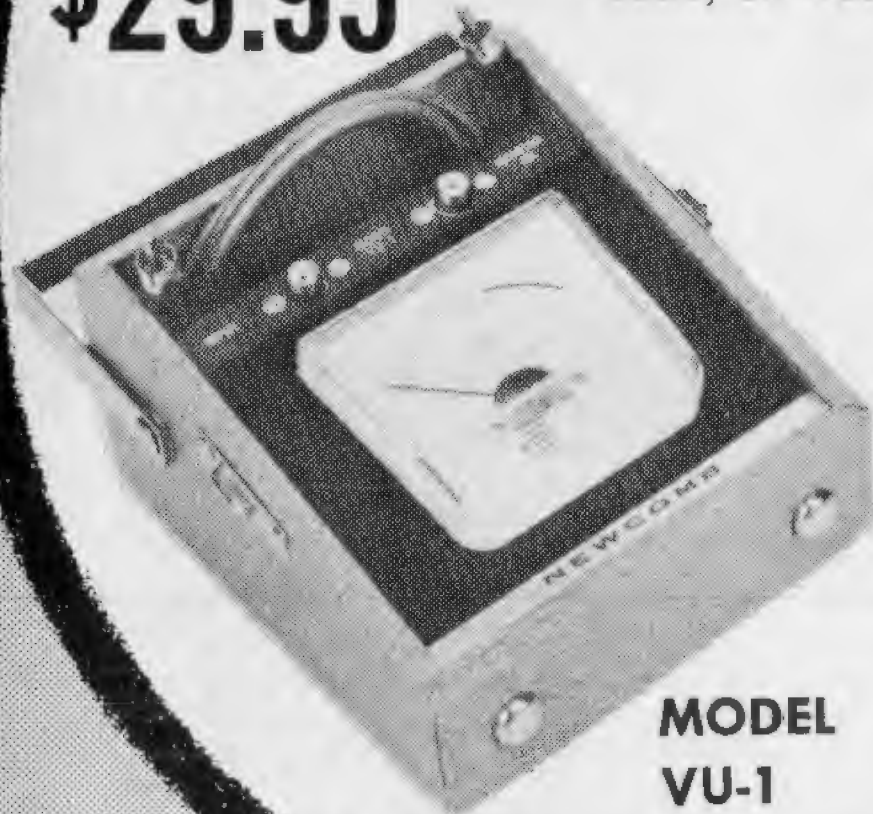
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chain — dixie style — ocean wave — boys trade — allemande — do-sa-do — swing corner — promenade.

**Comment:** Grenn's usual well played music and a close timed active dance. Rating: ☆☆

## HOEDOWNS

**NOBODY** — Scope 305

Key: G

Tempo: 128

**Music:** The Country Brass — Violin, Trumpet, Bass, Drums

**SWINGING BILL** — Flip side to above.

Key: F

Tempo: 128

**Music:** The Country Brass — Guitar, Trumpet, Bass, Drums

**Comment:** Both sides have lots of swing and drive. Music is quite busy. Rating: ☆☆

**BOOGIEY** — Blue Star 1841

Key: C

Tempo: 130

**Music:** The Texans — Violin, Drums, Bass, Guitar

**AL'S HOEDOWN** — Flip side to above.

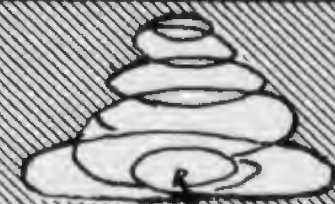
Key: A

Tempo: 132

**Music:** The Texans — Violin, Drums, Bass, Guitar

**Comment:** "Boogey" is a lively hoedown with boogey beat. "Al's Hoedown" is played in the traditional style. Rating: ☆☆☆

# TOP



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Two-step instruction	— Todd	15005*
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Manning's Mixer	— Smith	14010
White Silver Sands Mixer	— Smith	14028
Gingersnap Mixer	— Hart	14077
Winter Mixer	— Easterday	14082
Red Robin Mixer	— Hall	26005
Rumba Mixer	— Glass	14043

\*Formerly Grenn 14076

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Fanfare/Goodnight Sweetheart

16001\*

Star Spangled Banner/Dixie

get the crowd out:

Red Hot River/Ala. Hot Jubilee

16002

\*Formerly Grenn 12063

## TOP

NEWEST FLIP SQUARE — TOP 25183 "ONE MORE RIDE" by Deuce Williams

# FAMILY SQUARES



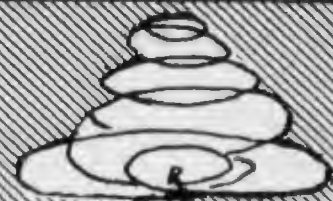


(DATE BOOK, continued from page 5)

- Apr. 19—Greater Springfield All-City  
Assn. Benefit Dance  
Westport Youth Ctr., Springfield, Mo.  
Apr. 19—Southern District Festival  
Ardmore, Okla.  
Apr. 19—Linden Inn Dinner S/D  
Wausau, Wisc.  
Apr. 19—Hanover Pacers Spring Jamboree  
Parkville Fire Co., Hanover, Pa.  
Apr. 19—5th Ann. Central Kansas S/D Assn.  
Ann. Jubilee, 4-H Bldg., Salina, Kans.

- Apr. 19—Holiday in Dixie S/D,  
Munic. Audit., Shreveport, La.  
Apr. 20—Southwest Ohio Callers Assn.  
Spring Dance, Central Y.M.C.A.,  
Cincinnati, Ohio  
Apr. 25—Happy Twirlers Spring Fling  
Sawyer Audit., La Crosse, Wisc.  
Apr. 25-26—Lubbock Area S/& R/D Fed.  
West Texas Fest.  
Fair Park Colis., Lubbock, Texas  
Apr. 25-26—21st Ann. Greater St. Louis  
Fest. of Stars, Belleclair Hall, Belleville, Ill.

# TOP



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ROUNDS

GR 14121

"DREAM OF YOU" by Glen and Beth McLeod

"GREEN GREEN GRASS" by Walt and Peg Williams

### Recent Rounds

14120 If My Heart Had Windows/Who

14119 My Sweetheart/Mystery Melody

14118 Come To Me/I've Heard That Song

14117 Madonna/Tango Maya

### Recent Squares

12110 Reno — Mitchell

12109 — You're Grand — Johnston

12108 Laura — Schneider

12107 Long Rocky Road — Mitchell

## TOP

NEWEST  
FLIP  
SQUARES

TOP 25184

TOP 25185

TOP 25186

"RED RIVER VALLEY" by Chip Hendrickson

"BELLES OF SOUTHERN BELL" by Jim Stewart

"LITTLE ARROWS" by Ralph Sweet

### RECENT SQUARES

25183 One More Ride — Williams

25182 Where You're Gonna Be — Peterson

25181 Have A Little Faith — Cargill

25180 Joggin' Bear — Bohn

25179 Papa Joe's — Pearcey

25178 Wilder The Heartbeat — Kinnane

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Apr. 26—2nd Ann. Piedmont S/D Festival

Y.M.C.A., Lynchburg, Va.

Apr. 26—Parkland Promenade

Barrie North Collegiate, Barrie, Ont., Can.

April 26—Wagon Wheelers Annual Spring

Hoedown, Regina, Sask., Canada

May 2—Blossom Fest. S/D

Winchester, Va.

May 2-3—16th Ann. Magic City Hoedown

Shrine Audit., Billings, Mont.

May 2-3—Kansas S/D Convention

Munic. Audit., Topeka, Kansas

May 2-3—11th Ann. Squarenaders Birthday

Fest., Monroe Jr. H. S., Green River, Wyo.

May 2-4—22nd Silver State S/D Festival

Centenn. Colis., Reno, Nevada

May 3—29th Annual Lincoln Council

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### LATEST RELEASES ON KALOX

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K-1088 HERE'S TO YOU AND ME — Flip/Inst. Caller: Harper Smith

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LH-175 WHISPER SWEET NOTHINGS — Flip/Inst. Caller: Louis Calhoun

### LATEST RELEASES ON LONGHORN

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LH-173 LOAD THE WAGON — Flip/Inst. Caller: Bob Bennett

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B-234 ROSE OF SAN ANTONIO — Two-Step by: Ralph & Lucile Turner

WILD ABOUT HARRY — Two-Step by: Ralph & Arbara Silvius

### RECENT ROUNDS ON BELCO

B-233 STEPPING LIVELY — Two-Step By: Pat & Louise Kimbley

SUGAR 'N SPICE — Two-Step By: Oscar & Fran Schwartz

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117 IT DON'T MEAN A THING — Flip/Inst. Caller: Johnny Hozdulick

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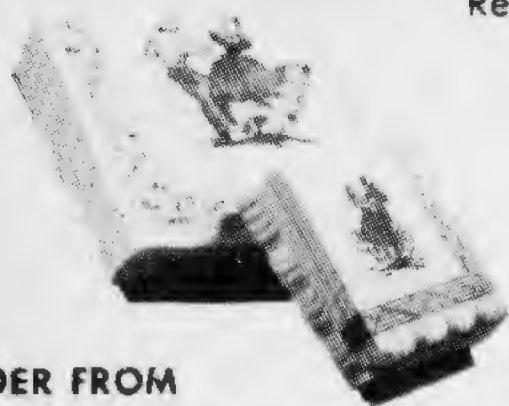
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May 8-10—8th Toronto International  
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May 9—2nd Ann. Tacoma Travelers  
Spring Swing

H. S. Gym., Branson, Mo.

May 9-11—6th Ann. Big U Jamboree  
New Junior H.S., Vernal, Utah

May 10—19th Ann. Omaha Area S/D Fest.  
Civic Audit., Omaha, Nebr.

### HOLIDAY IN DIXIE

Jon Jones and 17-year-old Barry Medford, both of Texas, will be the callers for the Holiday in Dixie which is planned for Shreveport, La., on Saturday, April 19. The Grand March will begin at 8 P.M. in the Municipal Auditorium. John and Wanda Winter will present rounds; the Stardusters Group will perform.

### STIFF PETTICOATS

*By Will Andele*

*What's that lampshade doing  
Walking down the floor?  
Oh, I guess I shouldn't stare;  
It's just a girl with skirts galore.*

*Sometimes I wonder what  
Impels our charming taws  
To lay on petticoats so thick  
The sight can give us pause.*

*Full skirts are right — and fun  
To wear, I should suppose,  
But when those skirts stick stiffly out  
They look just like they're "froze."*

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## NEWS for

### Sets in Order

TO THIS DATE, no enterprising individual has come up with an idea of an international news service or united press concept of collecting square dance news for various square dance publications. Each publication (and there are more than a hundred and ten local, regional, state, national and international) depends on the simplest of all methods of getting

news. They receive it in letters sent in from interested individuals.

When someone writes us "how come 'Podunk' is never mentioned in Sets in Order?" we ask "when did you last send in a news item from 'Podunk'?"

We can't always use everything that comes in just the way it is sent. If we did, the magazine would have to be many times its present size. However, we take pride in using something from every news release we receive. If you would like to see your city, or area covered

## FUN VALLEY

SQUARE DANCING IS MORE FUN AT  
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in Sets in Order, send in the news.

Oh yes, one little caution. Try to avoid including your news release in the same letter with other correspondence. Too many times the news item will go astray. If you are interested in sending in a story, be sure you include all the facts including your own name and address.

If you can type, great! If not, be sure we can read your writing easily. Please be sure that names are spelled correctly and (by all means) enclose the correct date for coming

square dance events.

Remember this. Deadlines play a big part with us, just as they do with any publication. Our deadline for any particular issue is the first of the month, two months prior to the date of issue. For instance, announcements and news stories destined for the July issue of Sets in Order must be in our hands by May 1st. Don't worry about being too flowery with your presentation. As the policeman in that television series used to say "Just the Facts Ma'am." Remember, tell us who, when, what, where and

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our re-write folks will take it from there.

### **RATINGS FOR SQUARES**

Lyle Baker of the Denver Parks and Recreation Dept., does a weekly rating of square dance records thru his, "Square Dance Platter Parade." In January the top-raters thru January 25 were: Laura, Look at Me Now, Have a Little Faith and This Old World.

### **TEENAGERS IN SQUARE DANCING**

A writer for the Squarecaster, publication of the Superior California Square Dancers Assn. in Sacramento, takes a look at teenagers in

square dancing:

After watching pre-adults square dancing, it would almost seem that teenagers and square dancing were created for each other. It offers them, the teenagers, the outlet for their abundant energies and they give square dancing every ounce of their enthusiasm and all of their energy . . .

To the average teenager, square dancing is a challenge. It gives them a chance to prove themselves to others in their own age group — and to others, too, I would say. In trying to

1969

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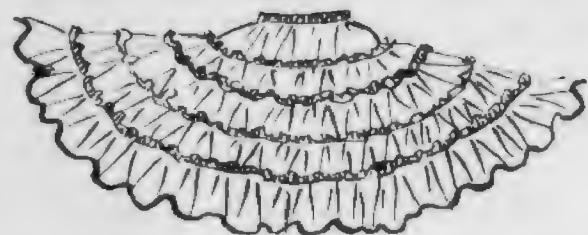
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prove themselves they try harder to learn so they will not be the ones to foul up the square. The teenagers who stay with square dancing usually are the best boosters the activity can possibly acquire. The number of their square dancing years is longer than that of the average adult couple . . .

Only 10% of all that happens in the world is bad; this is what we see in the daily news. The other 90% is the good news and is never reported. So the percentages are with the teenagers. The Squarecaster feels that only those

who are betting against the teenagers will be the losers. Let's all support the Teen Square Dance Movement!

### CHOSEN ROUNDS

The January Buckeye Poll chose the following ten as most popular round dances in Ohio: Molly 'n Me, Just As Much As Ever, Makin' Whoopee, Roses, Miss Frenchy Brown, Because Of You, Tango Mannita, Quintango, Misty Eyes and My Love. Top dances in Ohio for 1968 include The Last Waltz, ahead for six months; Too Much Love, up in front for

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PAGE



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two months.

In Northern California Rounds of the Month for December were Rockin' Ida for square dancers; Rhythm Round for round dancers. In January Harvest Waltz was picked for square dancers; Moonlight Romance for round dancers. All of these are on square dance labels.

Dances that made it in Southern California for February were Try To Remember for square dancers; Moonlight Romance for round dancers. And in March Japanese Sandman was

chosen for square dancers.

### **SQUARE DANCING AND BEER NO TEAM**

One of the beer companies in the East had the bad judgment to try to use square dancing as a promotion for their product in a newspaper advertisement. Dancers in the area not only wrote to the brewing company but to the newspaper carrying the ad, protesting this tie-in. To quote part of one letter to the newspaper, "Drinking has no place in square dancing. Anyone who connects the two is completely wrong. There is no police protection

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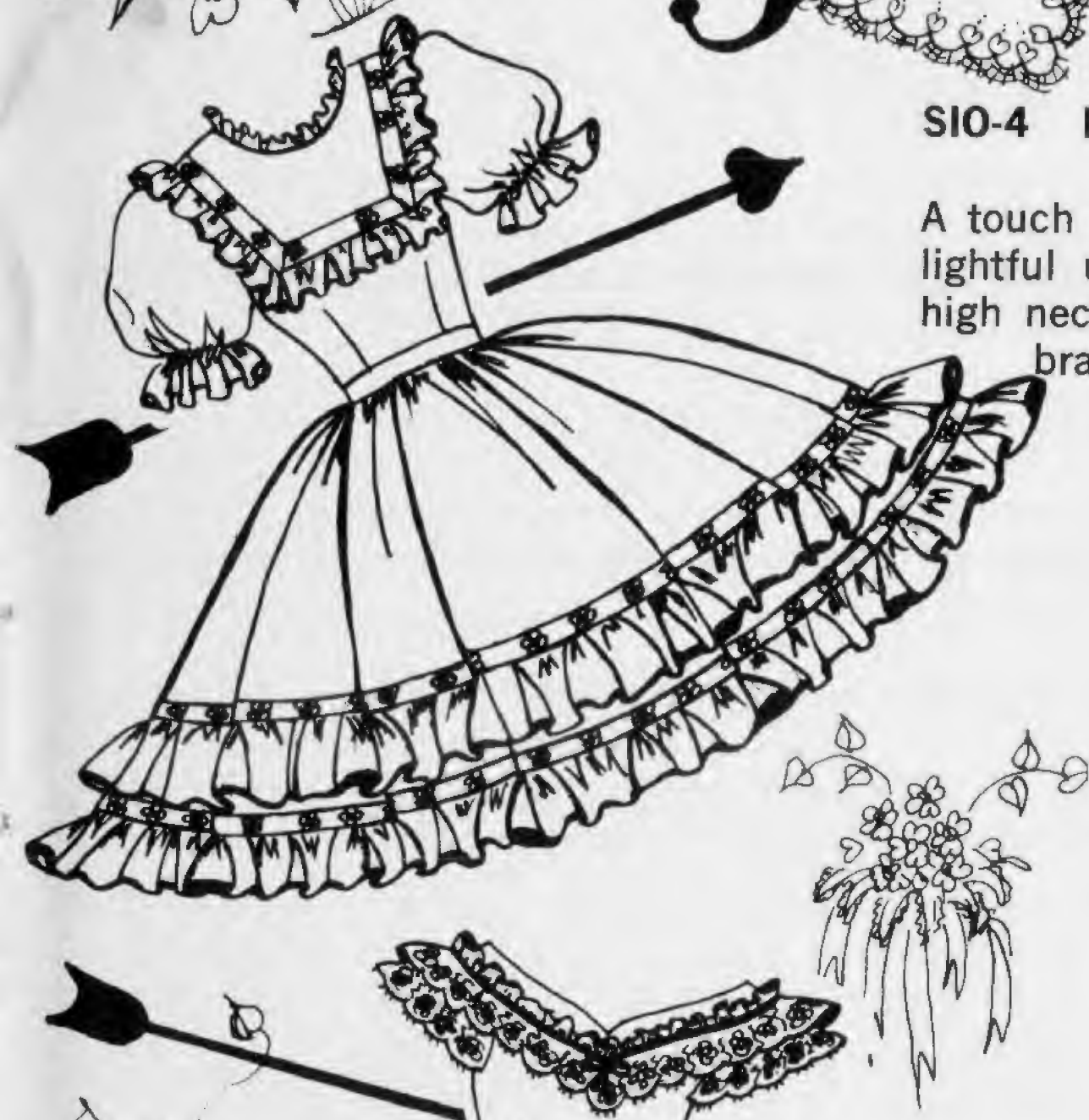


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**Handling 1.00**

A touch of the past marks this delightful ultra vino fashion with its high neck and ruffled yoke. Woven braid in white with blue or pink daisies used on pink or blue fabric.

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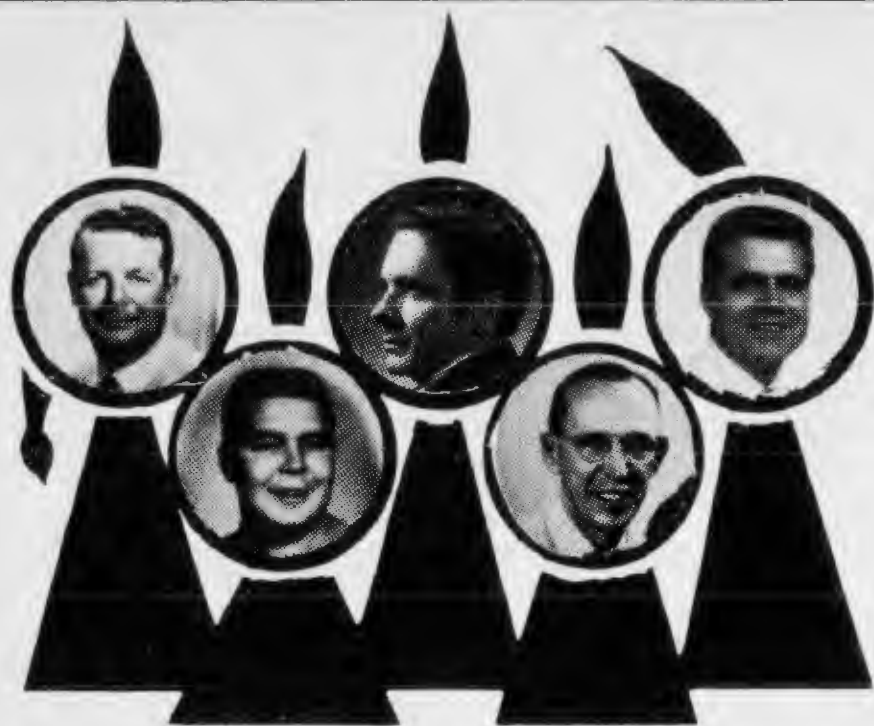
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Dacron dotted organza . . . completely lined! Three inch lace in scallops adorns the gored skirt. Black washable velvet ribbon trims skirt and sweetheart neckline. Available in pink or blue.

*1969 Brochure Available Soon*





## SQUAW VALLEY CALIF.

### SQUARE DANCE VACATION

#### WEEKEND

Aug. 15-17, 1969

■ BOB PAGE  
■ DON FRANKLIN

#### WEEK

Aug. 17-22, 1969

■ DAVE TAYLOR  
■ DICK HOULTON

JACK & NA STAPLETON

## The FUN PLACE

For Brochure Write: Jessie Raley  
3331 Yellowtail St., Los Alamitos, Calif. 90720

at square dances simply because there is no need for any! . . . A square of eight dancers are depending upon one another to execute the calls and one who has had a drink or two is certainly not welcome to flub up some clean fun."

And to the beer people, "We have been attempting to negotiate our dancing location at the YWCA and we have a difficult enough time trying to interest people in square dancing without your company inserting such an advertisement which leaves the impression that

the activity would not belong in a recognized recreation center such as the Y.

We have enclosed a pamphlet describing Western style square dancing as a good number of people today know and appreciate it. Apparently you are completely ignorant of this contemporary area of organized recreation.

#### WHAT IS YOUR GROUP ACCOMPLISHING?

We all benefit by reading accounts of activities that have "served" square dancing. Why not send us your story—today?

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### SQUARE DANCE and WESTERN SHOP

#### SQUARE DANCE SHOES

##### "RINGOS"

A favorite for all square dancers. An elastic ring in strap across instep insures a smooth fit. 1/2" heel. Elastic binding around shoe. Sizes 4 to 10. M and N widths. Colors: Black, White.

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**\$7.95**



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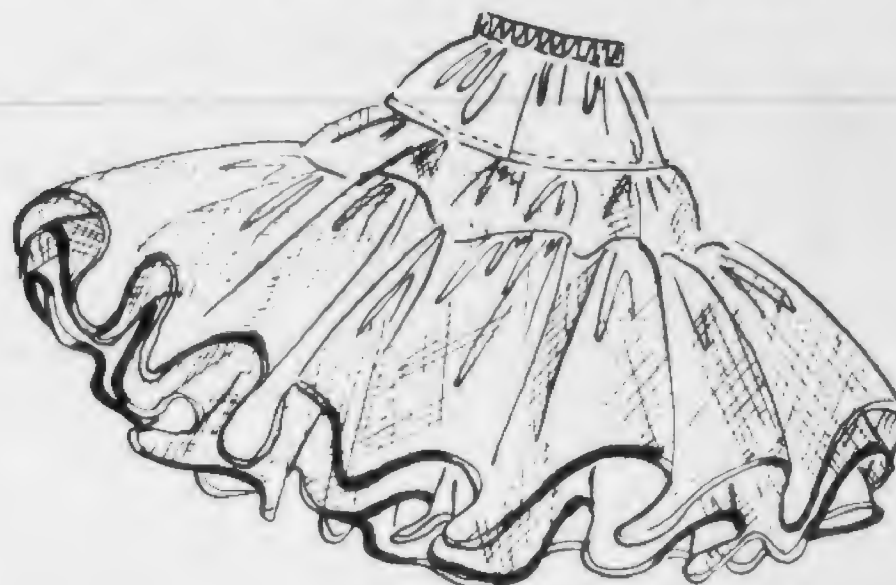
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3 full flounces — 2 of nylon horsehair and one of sheer to give a smooth feel. A dancer's delight. Sizes P-S-M-L. Colors: black, white, red, blue, pink, hot pink, royal. Also combinations of Kelly/lime/yellow: Brown/beige/tan: Multi-pastels.

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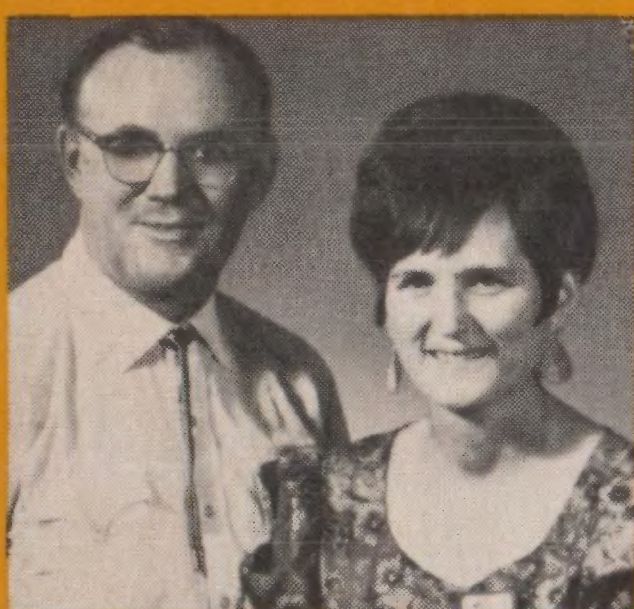
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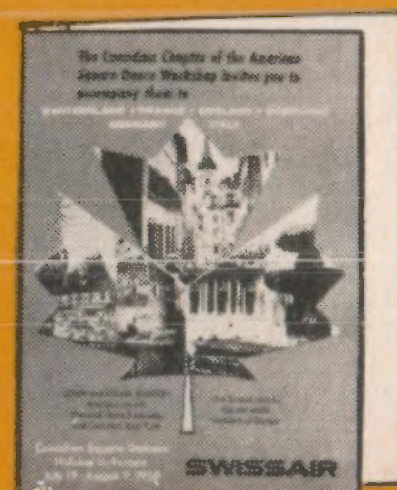
At each stop you will be staying in magnificent hotels, many of them the finest in the area. Included in the price will be at least two meals each day (sometimes three). A famed night club evening in Paris, a theatre night in London, fondue in Switzerland and many, many extras all included as part of this tour. Not to be overlooked will be the square dances, ones you will always remember, including a fabulous evening in Germany and another memorable occasion in London.

Nothing will be overlooked to assure your comfort and enjoyment. You will have your own square dance leader, tour escorts and an expert tour authority will accompany the group throughout Europe. Now is the time to start planning for the greatest vacation trip of them all!

You will find this illustrated itinerary in your December issue of Sets in Order. For extra copies for yourself or friends, write to The American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, California 90048.

**American Square Dance Workshop, Inc.  
Canadian Holiday in Europe  
July 19 to August 9, 1969**

# **SWISSAIR** ➔





# FEATURE FASHION



Fresh, bright, spring green and stark white make this cotton and dacron dress for Shirley Johnson. The blouse has large puffed sleeves and a ruffle is gathered on just below the round neckline. The skirt is three-tiered and trimmed with narrow but rather heavy white lace to complement the bold print pattern.





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### DICK JONES — NEW YORK

Conducted and staffed Callers Schools and Clinics throughout the Northeastern States. Featured caller for Festivals from California to Maine, and Texas to Michigan. Has conducted and served on the staff of many Square Dance weekends and vacations. He has recorded on Family Squares, Top, and Hi-Hat Label.

Dick has been guest lecturer and instructor of Western Square Dance at numerous northeast universities, colleges and teacher training institutes.

Bachelors degree in Physical Education from Springfield College, Massachusetts, and Masters degree in Education and Recreation from New York University.

Dick is one of the East Coast's most outstanding National Callers and Square Dance Leaders.

### JOHNNY DAVIS — KENTUCKY

Over 21 years of experience in all phases of square and round dance leadership. Toured extensively throughout U.S. and Canada. Featured caller for many of the leading festivals. Has served on the staffs of Boyne, Kirkwood, Woodlands, Lightning Square, and Holiday Squares. Writes and records for Grenn Records. Has written articles and choreography for leading magazines. Conducted callers clinics, panels, and workshops throughout U.S. and Canada. Bachelors degree in Education. Currently working on Masters degree in Guidance and Counseling. Formal training in music and speech, and in radio-television arts. Johnny is one of the Midwest's most outstanding National Callers and Square Dance Leaders.



### FOR COMPLETE INFORMATION

write or phone . . .

### PROMENADE HALL'S

7897 Taft Street  
Merrillville, Ind. 46410 • 219-887-1403



### ARDY JONES — NEW YORK

Conducted and staffed Callers Schools, Workshops, and Clinics throughout the Northeast. Extensive specialized training in voice, music, dramatics, and public speaking.

Bachelors degree in Education, State University of New York and Masters degree in Education and Recreation from New York University.

Ardy's specialized training and unique ability to apply this to the Square Dance field, ranks her as one of the outstanding Instructors of Square Dance Calling in the nation.

### Hosts

### RICH & MARVA SHAVER — INDIANA

6336 Oakwood Lane, Gary, Ind. 46408

Ten years of calling and teaching experience in Square Dancing. Owners, builders, and operators of Promenade Hall, the Midwest's first full time Square Dance recreation center.

Marva and Rich are two of the Midwest's most outstanding Modern Square Dance organizers and leaders.







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